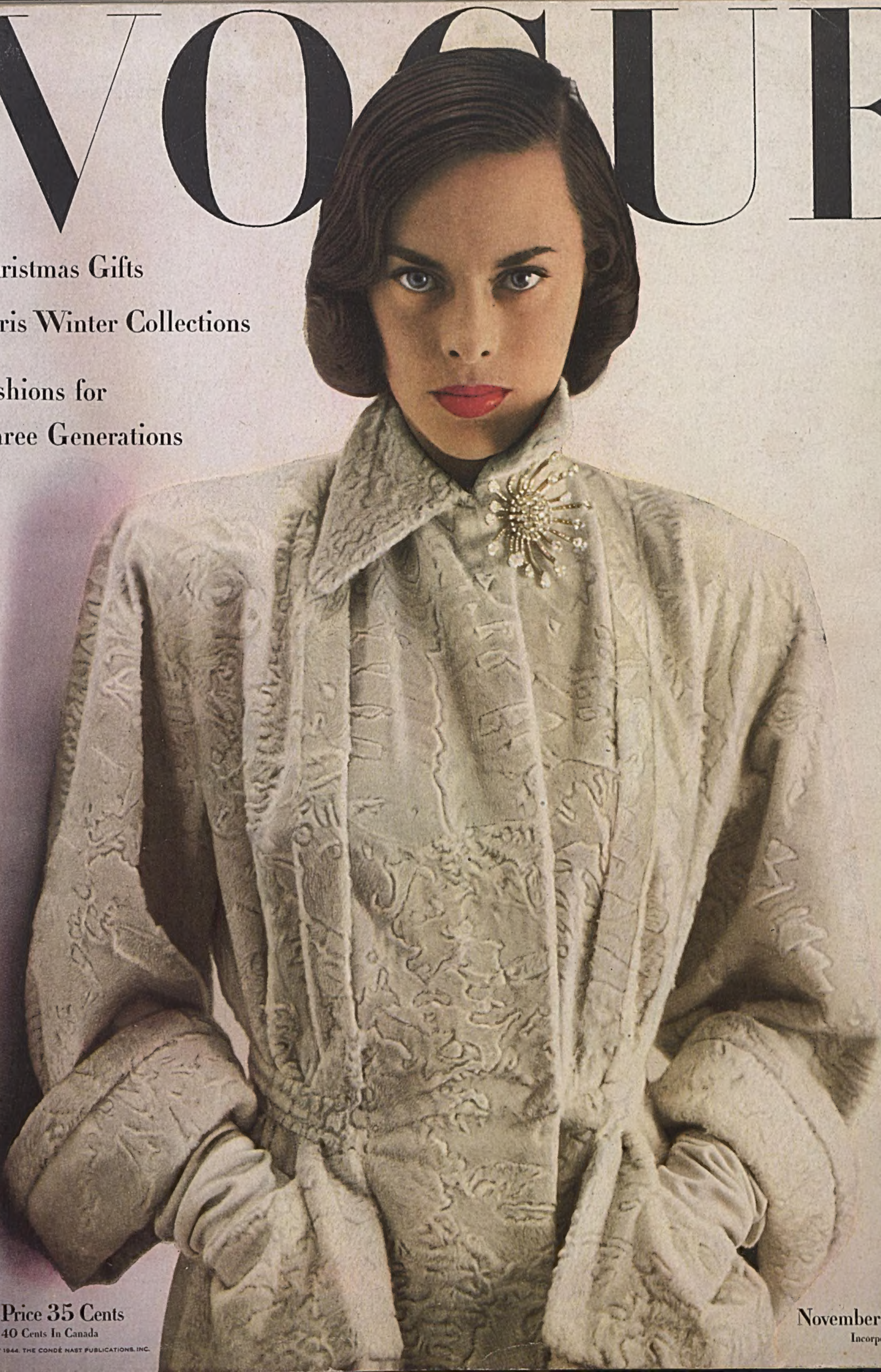
VOGUE

Christmas Gifts

Paris Winter Collections

Fashions for
Three Generations



Price 35 Cents
40 Cents In Canada

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November 15, 1944
Incorporating Vanity Fair

Let's make it an EARLY AMERICAN *Christmas*

EARLY AMERICAN
Old Spice
*

HOMESTEAD BOX
Toilet Water and
Dusting Powder, $2.00†

VANITY BOX
Toilet Water, Bath Salts,
Dusting Powder, Perfume,
Body Sachet, Toilet Soap, $5.00†

EARLY AMERICAN
Friendship's Garden
*

TISSUE BOX
Talcum, and 3 cakes Toilet
Soap in box for tissues, $1.50†

TOILET WATER—fresh
blossom bouquet, 4 oz. $1.00†
DUSTING POWDER in
garlanded box, 7 oz. $1.00†

EARLY AMERICAN
Old Spice
*
SHAVING REQUISITES

Shaving Soap in pottery mug. Six months' average supply, $1.00. After-Shaving Lotion, invigorating refreshant, $1.00†

Gift Set—Shaving Soap, After-Shaving Lotion, invisible Talcum, $2.75†. Other Old Spice gift sets from $1.00 to $5.00†

†Plus Tax

Each a Shulton Original • *Trade Mark Reg. U. S. Pat. Off. • SHULTON, INC. • ROCKEFELLER CENTER • NEW YORK 20, N. Y.

FONSSAGRIVES

HOLIDAY-MINDED

SHE IS WEARING a two-piece triumph in stiff rayon satin jacquard, emerald and black interwoven to a shifting dark-and-bright beauty, the jacket-top sparkling with sequins. Sizes 10 to 18, $155. (Comes in fuchsia and black, too.)

The Bergdorf Goodman hat original, a proud toss of black ostrich plumes, ready to put on, $18.75

SHE IS WISHING FOR a wonderful new perfume—"Forty-four" the latest and the most precious in Bergdorf Goodman's very own series of perfumes. $22.50 an ounce plus 20% Federal tax.

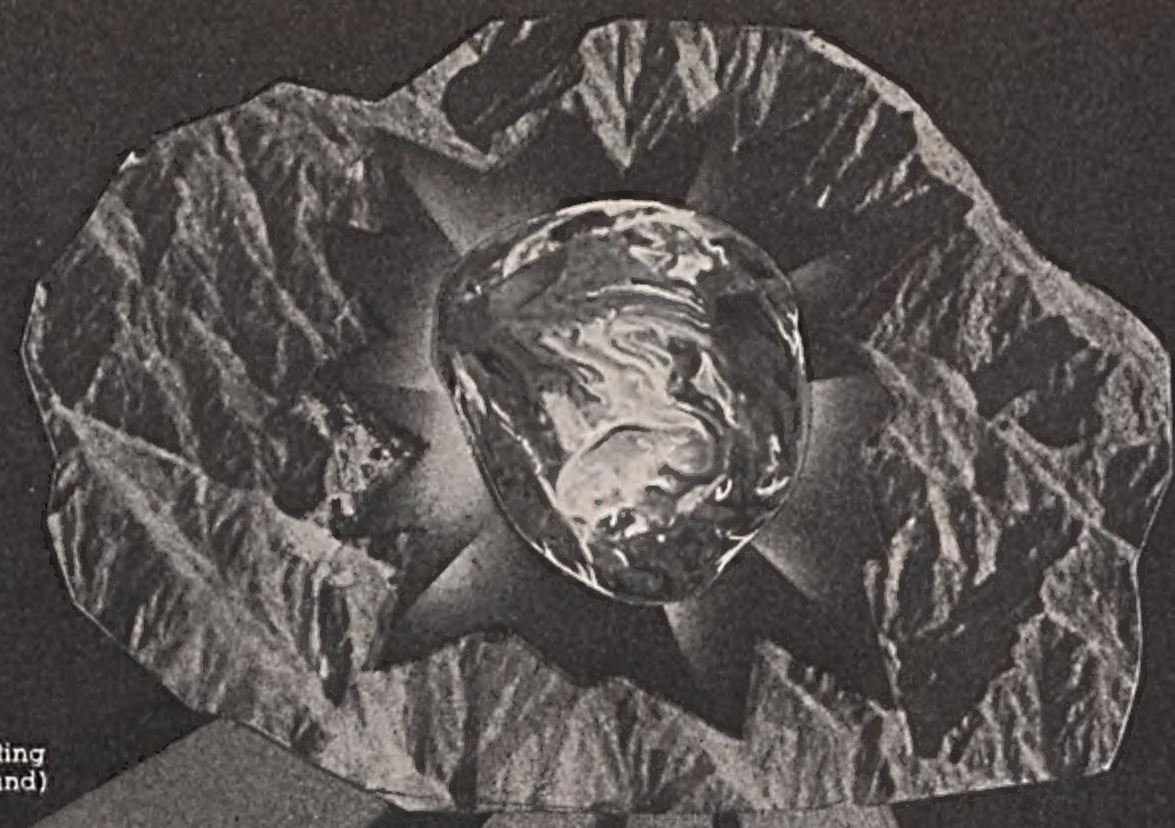
A beautiful bag—the black silk satin envelope sketched, 11 inches long, $29.75. The pin-clip attached, of gilt with fake sapphire stones, $28.50. Both prices plus 20% Federal tax.

ON THE PLAZA • NEW YORK 19

BERGDORF GOODMAN

5TH AVENUE AT 58TH STREET

Odyssey of a Diamond



The LIBERATOR
weight 155 carats before cutting
(as found)

LIBERATOR No. 1
weight 39.80 carats
(actual size)

LIBERATOR No. 2
weight 18.12 carats
(actual size)

LIBERATOR No. 3
weight 8.93 carats
(actual size)

LIBERATOR No. 4
weight 1.44 carats
(actual size)

In November 1942 three intrepid prospectors unearthed from the fastness of unmeasured time, the rarest and largest diamond of Venezuela. Reverently they named it LIBERATOR after the great Simon Bolivar. It was flown to New York where international diamond experts bid tensely for possession. Its vast potentials inspired Harry Winston to ransom the privilege of shaping its destiny. Three months of scientific calculation preceded the deft cleaving of this 155 carat masterpiece of nature. Then followed eight months of precise Winston refining and polishing. In September 1944, at a cost of 87 carats, gone irretrievably to diamond dust, these four flawless LIBERATORS of a rare blue color, totalling 68 carats, were made ready for family history.

Winston jewels have long been known to the world's foremost Jewelers. Your request to see the various Winston collections at a private showing in your city will be honored by fine Retailers of Jewels. . . . All Winston Jewels are stamped in the mounting for authenticity.

Rare Jewels of the World

HARRY WINSTON, INC.

SEVEN EAST FIFTY-FIRST STREET, NEW YORK

OWNERS AND CUTTERS OF THE JONKER, VARGAS AND LIBERATOR DIAMONDS

Bonwit Teller new york

Hudson Seal (Hollander dyed muskrat) rediscovered! Once again it's the fur of the hour. Its lush-plush black pile goes with every color—and it drapes as deftly as velvet. We have such a feeling for it we do it in hats, gloves, bags, on cloth coats, and in ten different styles in fur coats. The 36" fur topcoat, 595.00 The matching fur hairline cap, 49.50

FUR SALON, FOURTH FLOOR *Subject to 20% Federal excise tax*

Trail Ridge Road—Rocky Mountain National Park, Colorado

Someday—a rendezvous with the clouds

"WHEN IT'S OVER"—the open roads will again challenge your gypsy blood. Then a new Lincoln motor car, the smartest and finest ever built, will be the answer to your dreams . . . Go where the roads hang like bridges in the clouds. Travel the ribbons of highway that lace up the countryside. This Lincoln will have an appetite for new horizons. In town or country, it will transport you in smooth, silent elegance . . . Here, too, the Lincoln tradition for leadership will find fullest expression. Through the most advanced styling and precision engineering, Lincoln will continue to demonstrate the fact that "nothing could be finer."

Nothing could be finer.

LINCOLN

A PRODUCT OF FORD MOTOR COMPANY

VOGUE
November 15th, 1944

VOGUE incorporating Vanity Fair is published semi-monthly except June and July when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscription $6.00 a year in U. S. A.

Vol. 104, No. 9
Whole No. 1732

George Platt Lynes

Variations on the Party Dress Theme...

Left: black or pastel rayon taffeta, simulated diamond-studded belt, $145.

Center: delicate-hued rayon faille, blending net ruffles, $135.

Right: white patterned rayon taffeta, magenta and green inserts, $125.

Bendel Originals, designed for immediate wear.

Henri Bendel

10 WEST 57
NEW YORK 19 NY

Photography by John Rawlings

Elegance for Evening

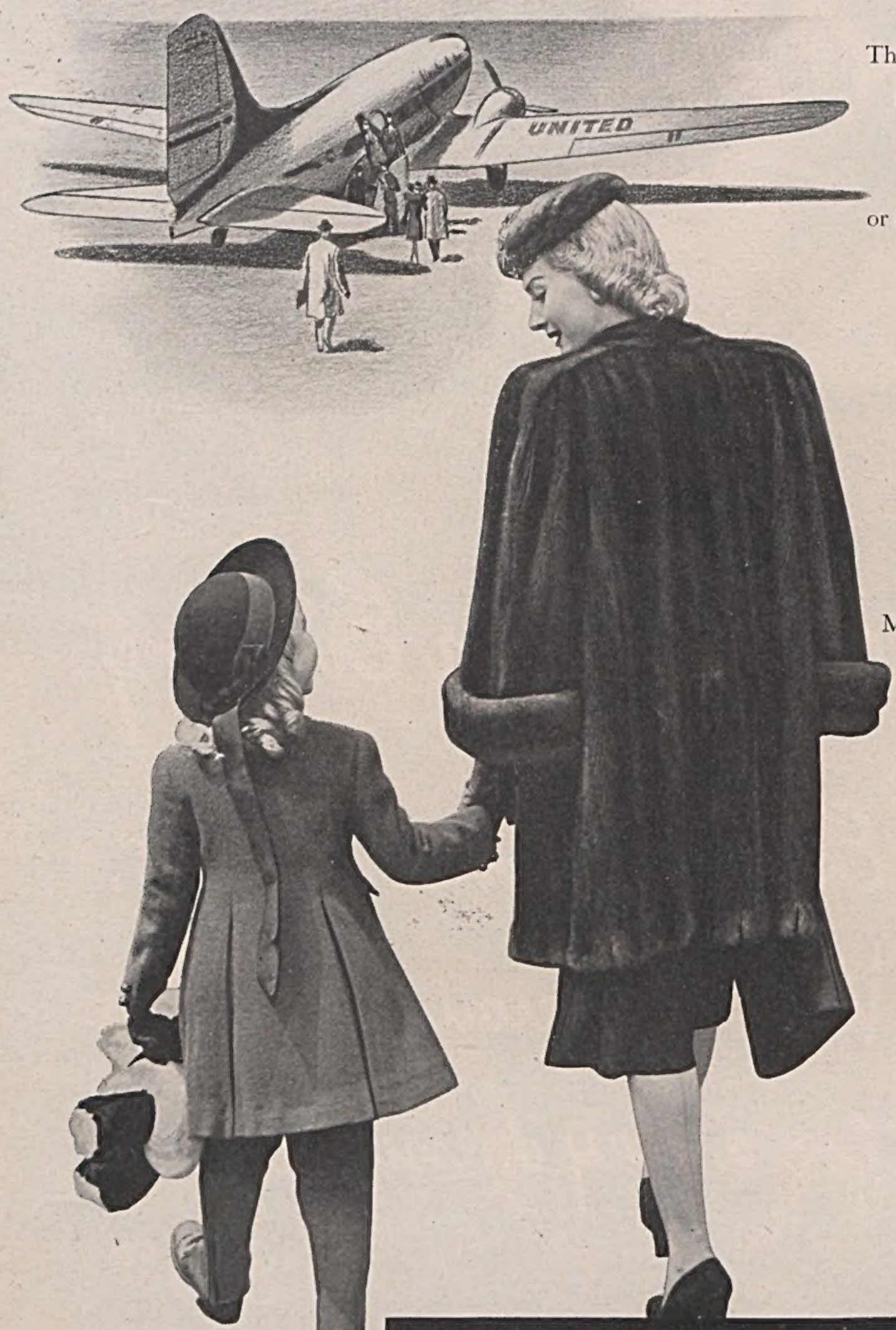
Ermine lumberjacket.
Very luxurious fashion
for a very dressy season.

850.00*

*Plus 20% Federal Excise Tax

FIFTH AVENUE **B. ALTMAN & CO.** NEW YORK

First Flight



A woman's first 100 seconds in the air are apt to be an important experience. . . .
Perhaps as many as 20 of those seconds pass before she realizes that her beautiful United Mainliner has lifted from the ground. . . .
Then astonishment gives way to delight as the mighty plane glides swiftly and smoothly upward. Earthbound cares drop away. *This is it . . . this at last is FLYING. . . .*
Perspective lines vanish so not a trace of the dizziness or dread of high places she may have anticipated is present.
No sense of restriction or of grimy "travel fatigue" invades the bright airy luxury of the cabin. . . .
From those moments onward, if she is like 93 of every 100 women who have flown, she is a devotee of air travel, prefers its speed, its unbelievably quick arrivals, its sheer joy, both for herself and family.
Almost half the women like you in America have already experienced this airborne pleasure. If your own first (or next) trip along the direct Main Line Airway might be postponed because of heavy wartime traffic, perhaps, meanwhile, we can speed your busy husband home sooner. (Air travel now costs no more than first-class railroad.)
But because women take to wings so happily— the facilities of our thrilling new fleet of Mainliners will be designed for serving YOU.

FIRST LADIES OF FLIGHT—Women Department Store Executives are among our most enthusiastic regular passengers. United has added many extra days to their busy year through time saved on buying trips. So we're looking forward to an especially happy reunion soon—in the swift, bright luxury of the new larger, faster Mainliners we're planning for after the war.

Chen Yu's 3 Precious Sapphires

Pink Sapphire
Oriental Sapphire
Black Sapphire

Rare gems, indeed . . . CHEN YU's three new creations that hold the clear, fiery brilliance of precious sapphires. "Pink Sapphire," a bright sweet pink . . . "Oriental Sapphire," an exciting new crimson . . . "Black Sapphire," a high-fashion hue of blue-black running with red. Lipsticks by the same names to harmonize.

Rawlings—Vogue Studios

Gloves by Merry Hull

Lacquer with lacquerol, 75¢
Lipsticks to harmonize, $1

made in U. S. A.

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Enchanting Gifts by LENTHÉRIC

1 TWEED TRIUMPH, Bubble Bath Salts, Bath Powder, Bouquet Lenthéric; also in Miracle or Confetti, $5.20. 2 CONFETTI GIFT PRESENTATION, Perfume, Bath Powder, Face Powder, Bouquet, Soap, Sachet, $10.45. 3 MIRACLE DUO, Bouquet decanter, Bath Powder; also in A Bientôt, Shanghai, Confetti, or Tweed, $3.75. 4 TWEED GIFT SET, Perfume, Bath Powder, Face Powder, Bouquet, Soap, Sachet, $9.95. 5 A BIENTÔT TWOSOME, Crème Bouquet and Bath Powder; also in Confetti, Shanghai, Miracle or Tweed, $2.45. 6 BOUQUET CONFETTI, decanter, $2.25 and $3.50. 7 CONFETTI THREE-IN-ONE, Bubble Bath Salts, Sachet, Talc; also in Miracle or Tweed, $3.25. 8 "THREE SILENT MESSENGERS", Tweed, Miracle and Confetti Bouquet, flacon each, $2.05. 9 CRÈME BOUQUET TRIO, flacon each, Tweed, Miracle and Shanghai or Confetti, $3.30. 10 BOUQUET ANTICIPATION, decanter, $3.00 and $5.00. 11 TWEED SURPRISE PACKAGE, Perfume, Bouquet decanter, $10.75; also in Confetti, $11.75. 12 ANTICIPATION GIFT BOX, Perfume, Bouquet decanter, $18.50. 13 MIRACLE PAIR, Perfume, Bouquet flacon; also in Tweed, $5.95. Confetti, $6.45. 14 SCROLL DESIGN, LEATHER Single Loose Powder Vanity (Pig-tex, Mexican Pink, Fuchsia, Kelly Green, Vivid Red, Black), $5.00. 15 MIRACLE MATES, Bubble Bath Salts, Crème Bouquet; also in Tweed or Confetti, $2.45. 16 POLKA DOT PATTERN, LEATHER Single Loose Powder Vanity (Shades listed above except Pig-tex), $5.00. 17 GLEAMING GOLD and SILVER KID Single Loose Powder Vanity, $6.00. 18 BOUQUET TWEED, decanter, $2.25 and $3.50. 19 "MINIATURES" (Perfume Trio), Tweed, A Bientôt and Confetti, $4.40. 20 "FOLK DANCE" (Crème Bouquet Trio), flacon each, Confetti, Tweed and Miracle, $3.30. 21 SUNBURST STERLING SILVER Double Loose Powder Vanity, $16.50. 22 LENTHÉRIC LOVELY PLUMED CLOSED GIFT BOX. 23 MIRACLE DE LUXE PRESENTATION, Perfume; also in Tweed, Confetti, A Bientôt, Shanghai and Pink Party, $10.00. 24 TWEED PERFUME, $4.50 to $46.00. 25 CONFETTI PERFUME, $5.00 to $55.00. 26 SHANGHAI PERFUME, $5.00 to $55.00. 27 ANTICIPATION PERFUME, $15.00, $35.00, $60.00. 28 A BIENTÔT PERFUME, $5.00 to $55.00.

All Prices, Plus Tax

4
Tweed
Tweed
5
6
7
8
11
Tweed
12
13
MIRACLE
19
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MINIATURES
Lanthéric
23
24
Tweed
25
CONFETTI
26
SHANGHAI
27
ANTICIPATION
28

Rawlings, Vogue Studios . . . Rare Jewels, Harry Winston

Dana's precious Platine for the precious Blonde

Now they are saying here in America what was said in Paris . . . that one drop of PLATINE can (and does) make a blonde the most ravishing thing in life. The ounce, $22.50 (tax extra).

Dresses by Bruno and Rose Barrack

New World Colors . . . rich, exciting . . . at their best in fine woolens created for beauty of texture and lasting wear.

HOCKANUM *Woolens*

HOCKANUM MILLS, ROCKVILLE, CONN. • FOUNDED 1809 • DIVISION OF M. T. STEVENS & SONS CO., NORTH ANDOVER, MASS. • J. P. STEVENS & CO., INC., EMPIRE STATE BLDG., NEW YORK, SELLING AGENTS

JAMES VILES PHOTO

The regal touch
that completes the picture...

. . . new look to the tunic in Adele Simpson's costume of chiffon-light Botany wool. Under the wing-sleeved top is a bow bra flickering with sequins. Aqua, Santa Anita rust, gold, black. At

BONWIT TELLER OF PHILADELPHIA

*Photograph Courtesy of Lester Kierstead Henderson

Certainly, Many of Our Toys are *Not* SCHWARZ Grade!

How can they be when we can't put steel axles on a toy wagon, or a metal barrel on a gun, or soft resilient kapok stuffing in a cuddly little animal or doll? How can we have fine scientific sets without fine lenses for microscopes, or chemistry sets minus many chemicals?

So! Shall we have no toys? Shall we refuse to make, or buy, or sell anything that doesn't match our pre-war standards? We know children too well for that. They generously said good-bye to precious priority materials and metals for the duration, long ago. But they would like the best toys that substitutes can provide—and these we are getting for them.

Leading toy makers, who have worked closely with SCHWARZ for years have cooperated loyally to give us the best toys they can produce. But even substitute materials are hard to come by and the critical manpower and machinery shortages have cut output to a minimum.

Another thing! We used to pride ourselves on the way we packed your orders. Now some of our packing is not up to standard—your toys may reach you in reclaimed cartons—you may find less padding for we are limited as to what we can use, and justifiably so, by government regulations.

And not all of our service now is prompt service. We simply can't get enough help to maintain the standard you have heretofore enjoyed.

So here we are, America's oldest and biggest toy shop, on the threshold of Christmas 1944, doing the best we can under trying conditions. But with total victory brightly close, we look forward to getting our 1A materials out of khaki and blue in time for Christmas, 1945. Then we hope to have enough toys for everyone—the quality of toys you have for so long associated with the name F. A. O. SCHWARZ. And that will be a better Christmas, a merrier Christmas and a happier Christmas for our children, who gave up their toys to help make it so.

F. A. O. SCHWARZ

*% F. A. O. SCHWARZ

745 FIFTH AVENUE, NEW YORK 22, N. Y.

Hattie Carnegie 49...A golden fragrance in harmony with the romantic tempo of this new fashion...the "Minuet" dress

HERBERT SONDHEIM

by TROY STIX

Frost Bros. San Antonio

Bat wings by *ADRIAN*. A deep, black fantasy for women who love drama. Shoes by Delman.

FROST BROTHERS • SAN ANTONIO, TEXAS • THE GATEWAY TO MEXICO

'Round the Town It's TUSSY * * * A Corner at the Canteen

Copr., 1944, by Lehn & Fink Products Corp., Bloomfield, N. J.

MMM-MM . . . how your skin will love the feel of Tussy *Special Night Cream* . . . its luxurious, creamy texture . . . its soothing, gentle lubrication. It helps give your skin a smoother, softer look. It helps your skin keep a more pliant, youthful feel. 2 oz., $2.* In harsh weather you'll be more thankful than ever for creamy, softening Tussy lipsticks. Color stays put! *Miss America, Raspberry, Tom Tom,* and other dazzling shades. $1* each.

*Plus Tax

Tussy Cosmetiques, 683 Fifth Avenue, New York 22, N. Y.

TUSSY SPECIAL NIGHT CREAM

Tussy

FOR THAT YOUNG, YOUNG LOOK

Ritter

BLUE RIBBON MINK

Mink in its supreme glory — rich with the lovely deep blue undertones of Blue Ribbon quality and breeding. Each coat distinguished by recorded serial number impressed upon the pelts themselves, and engraved upon the Blue Ribbon emblem, for the purchaser's full protection and lasting pride.

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longing to possess finer things

Panties . Slips . Bandeaux . Gowns . Pajamas

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Moss Rose
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Exquisite fragrances in a precious collection of vases and cases—
of such grace . . . of such charm—that they remain treasured
possessions long after they've said Merry, Merry Christmas.
Charles of the Ritz
DISTINGUISHED FOR HAND-BLENDED POWDER AND EXQUISITE COSMETICS

Avon
COSMETICS
Exquisite Avon Cosmetics . . . gifts that express the spirit and beauty of Christmas. Purchasable exclusively through Avon Representatives.

...you can give Nothing Finer

Regardless of Price...
you can buy nothing finer

UTICA PERCALE

Yes, it's smart to be practical in your giving this Christmas. And if your gift is glamorous, too . . . well, who wouldn't find it more thrilling? All of which suggests Utica Percale sheets. *Regardless of price, you can buy nothing finer.*

Lovely as Utica Percale sheets look when the ribbons are first untied, they look twice as lovely on the bed. So gloriously white. So divinely soft you'd swear they're actually made of silk.

The secret of their lustrous beauty is that choice long staple cotton is put through the extra combing process—giving the finished threads new sheen, new strength, new silkiness. And Utica Percale's superfine weave—with over 200 threads to the square inch—assures years of service.

Naturally, Utica Percale sheets cost a trifle more than percale sheets woven to lower standards. But because they are more durable as well as more luxurious, they save money in the long run.

To those to whom longest wear and first price are more important, we recommend Utica Muslin sheets—woven extra strong—to wear extra long. Free swatches of both will be sent you gladly upon request. Utica and Mohawk Cotton Mills, Inc., Utica 1, New York.

THE FEEL OF SILK . . . THE STRENGTH OF LINEN

Warner's
Le Gant*
"HALF-SIZE"

CORSELETTES
FOR WOMEN WHO ARE 5 ft. 4 in.
TALL OR LESS

MADE IN THREE TYPES

SMALL BUST
LARGE HIPS

AVERAGE BUST
AVERAGE HIPS

LARGE BUST
SMALL HIPS

The Ultimate in Fine Corsetry

*Reg. U.S. Pat. Off.

Prophetic of Spring!
the miniature check—the selvage edge.
$49.95
tailored by
Handmacher
You can feel the good fit

Here within our city . . .
the magnificent fabrics, the exquisite finishing touches, that are essential to Fashion. We salute their originators, whose genius has so vitally contributed to the triumphant development of New York Fashions that make you the smartest woman in the world.

NEW YORK Creation

THE NEW YORK DRESS INSTITUTE

Great Grandmother's daughter... Great Grandmother's

Sterling

Many a little American girl . . . bride of the nineteen-sixties . . . will inherit her most precious treasure in Gorham Sterling that has been in daily use for five generations.

And lovelier than ever, with the delicate patina that comes only from being handled and loved long.

That is what you buy when you buy Sterling . . . silver all the way through.

Gorham, America's leading silversmiths since 1831, has millions of dollars' worth of Gorham Sterling on the tables of the finest homes in America. Some of its patterns have been in constant favor for over fifty years. Yet Gorham Sterling costs less than you fancy. Six-piece place-settings average around $23, including 20% Federal tax . . . luncheon knife and fork, teaspoon, cream soup spoon, salad fork, butter spreader. Ask your jeweler. He will tell you, "You can't do better than Gorham."

GORHAM *Sterling*

PROVIDENCE 7, RHODE ISLAND

America's Leading Silversmiths Since 1831

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Left to right: KING EDWARD, LYRIC, ENGLISH GADROON, GREENBRIER, CHANTILLY, FAIRFAX, CAMELLIA

ARALAC.... FIBRE OF BEAUTY IN MODERN FABRICS

The *Tommiecoat!* New . . . exciting . . . sleep-scoop! Styled by Harry Berger in MARVLO flannel of rayon and ARALAC, the perfect fibre that makes a fabric soft, warm and cozy. You'll love the Tommiecoat . . . you'll find a million other uses for it! Sizes 32 to 38 . . . proportioned sizes for tall girls . . . around $7.

*T. M. Reg. U. S. Pat. Off. by ARALAC, INC., a division of NATIONAL DAIRY PRODUCTS CORPORATION.

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Julius Garfinckel & Co., WASHINGTON

mais Oui

the
frankly
flirtations
perfume
by

BOURJOIS

PERFUME—$1.50 TO $10.00 EAU PARFUMÉE—$1.50
TALCUM—75c FACE POWDER—$1.00 LIPSTICK—$1.25
ROUGE—75c BATH POWDER—$1.25 All Prices Plus Tax

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IN STARTLINGLY CLEVER, ALL OCCASION STYLES

Coupon coup—in baby calf! A spectator-type leather for your tailleurs. Dressed up, cut out... bared for beauty... for femininity. Doubles beautifully for every occasion. Choose the low-cut D'Orsay or walled last pump... black or brown.

$6.75

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Foundations
Sculptured
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WHATEVER YOUR TYPE
PERFECT FIT
IN YOUR LINGERIE
CREATED FOR
THE SOUTHLAND AND
RICH'S
Atlanta

warm...warm...warm... Colura Winter-Pets...
Colura
FEMININE FASHIONS
Go merrily through the winter in these warm-as-toast, light as a feather, soft as down undies that keep you warm, warm, warm when it's br-r-ry weather. Plenty good-looking and practical, too, because they're Colura-tailored of a long-lived rayon and wool fabric by Princeton. Fire red or peach. Gown about $4. Pajamas about $5. Panties about $1.50. Ski underwear (not illustrated) shirt about $2, pants about $2.
or name of nearest "Colura Shop" write Colura, 185 Madison Avenue, New York 16

TAKE A PLUNGE INTO COLOR! Color against color...brilliant, life-breathing color that adds dash to your costume, drama to your life! Paula Brooks styles this tri-color triumph in "Career Girl" Rayon Crepe. A junior style in misses' sizes 8 to 18. Under $20. For the name of your dealer, write to CARAFIOL-SILVERMAN CO., 1307 Washington Avenue, St. Louis 3, Mo.

Glorious Gift . . .

RUE CAMBON by Antoine

Golden lustre . . . radiant and promising . . . a perfume destined to cloak you in splendor. Created by Antoine . . . beauty sorcerer with skill supreme who fashions fragrances possessing sheer magic. Rue Cambon perfume and Rue Cambon cologne, memorable gifts indeed. At fine department stores. Antoine, 663 Fifth Avenue, New York 22, N. Y.

ANTOINE

COSMETICS

In a "Crown" Tested Rayon Fabric

THE FASHION: Sweet as a dream – this flattering, feminine robe and nightie ensemble. In a lovely, gossamer fabric that washes easily as a hankie. Daintily printed robe, about $17.00; Solid color nightie, about $9.00.

FABRIC TESTS: This hand washable CROWN Tested spun rayon fabric has been tested for:

Laundering by hand (105° F.)
Perspiration
Crocking
Hot Pressing
Permanence of finish
Tensile strength
Resistance to seam slippage

These tests predict this fabric will not change visibly in color or in texture, nor in size more than 2%, if instructions are followed.

FEATURED BY:

LORD & TAYLOR, New York City
MARSHALL FIELD & COMPANY, Chicago
JULIUS GARFINCKEL & CO., Washington, D. C.
THE HALLE BROS. CO., Cleveland
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This identification awarded only to fabrics containing CROWN *Rayon.*

Ensemble by Edward J. Macksoud & Company in "Hankasheer," a CROWN Tested spun rayon fabric by Cohama, made of rayon yarns spun from "Avisco"—the extra strength CROWN rayon staple. Dyed and finished by Waldrich Co.

Write for complete leaflet "How to Launder Rayon Lingerie" to

AMERICAN VISCOSE CORPORATION

Producer of CROWN* *Rayon Yarns and Staple Fibers*
350 Fifth Avenue, New York 1, N. Y.
*Reg. U. S. Pat. Off.

JOIN THE WAC NOW

The war isn't over yet. Be one of the splendid women helping to win it. You may choose your job from 239 vital ones – your branch of service. Go or write to your nearest Army Recruiting Station today!

why Shiver?

Plan a sleep life that's fuel-*proof*. Cozy into Carter's brushed rayon "Featherwarms"... demure as pigtails and twice as disarming. The fabric face is brushed Bemberg rayon...the back is satin smooth. *Easy to wash?* Yes...very! Just suds, rinse, and shake into shape. No ironing needed. Ask better stores for Carter's "Featherwarm" gowns or pajamas. Only $4 to $5.

Baby's wearing Carter's Jiffon sleeper in cozy brushed cotton

The William Carter Co., Needham Heights 94, Mass. . . . Makers of Foundations and Knit Lingerie for Women . . . Underwear for Young Folks . . . "Trigs" for Men and Boys . . . Jiffon-Nevabinds for Babies.

Carter's

Say please . . . for the nicest things knitted

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eye bath · eye cream
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eyelash cream
cosmetique
eye shadow

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lipstick de luxe
in seven shades

Kathleen Mary Quinlan

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SALON: 655 FIFTH AVENUE · NEW YORK

Marlboro The Cigarette of Distinction

For Him or Her { PLAIN ENDS / IVORY TIPS

Specially for Her { BEAUTY TIPS (red)

Have a whole day's extra pleasure... distinction... luxury... for a permissible penny or two more!

Try Marlboros. Enjoy sumptuous tobaccos (which cheaper cigarettes simply cannot afford)

Cigarette of successful men and lovely women

Christmas Pajamas—in **BUR-MIL*** *Rayon Satin*
At fine stores throughout the country

Rayon Fabric QUALITY

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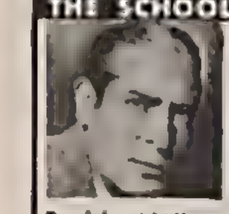

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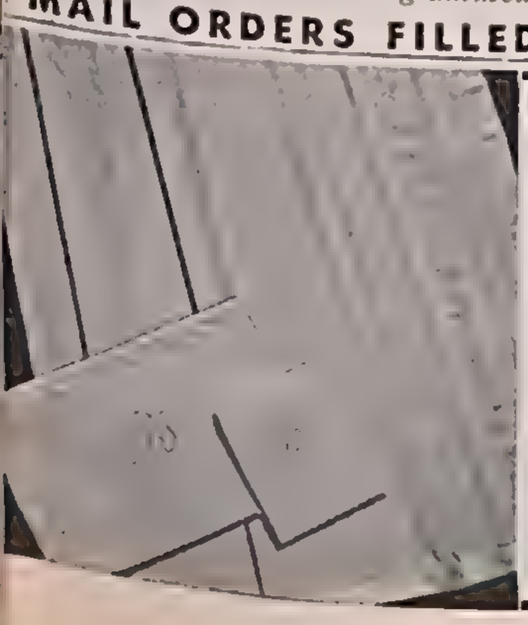

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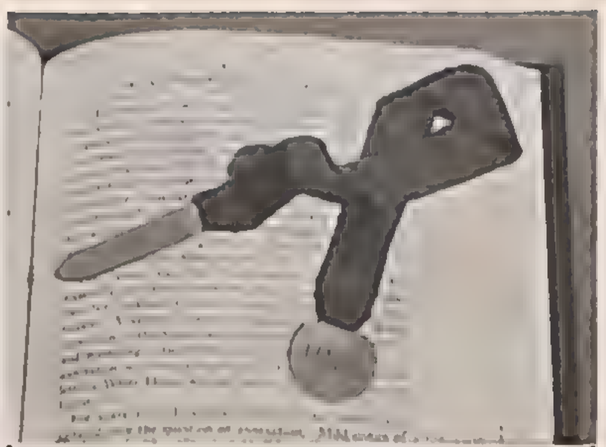

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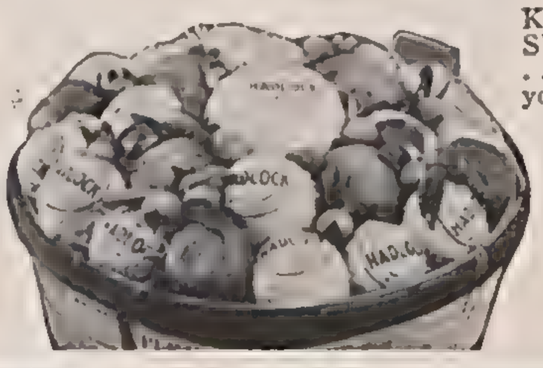

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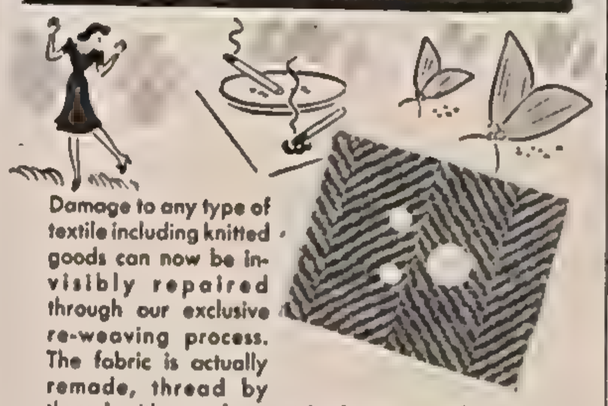

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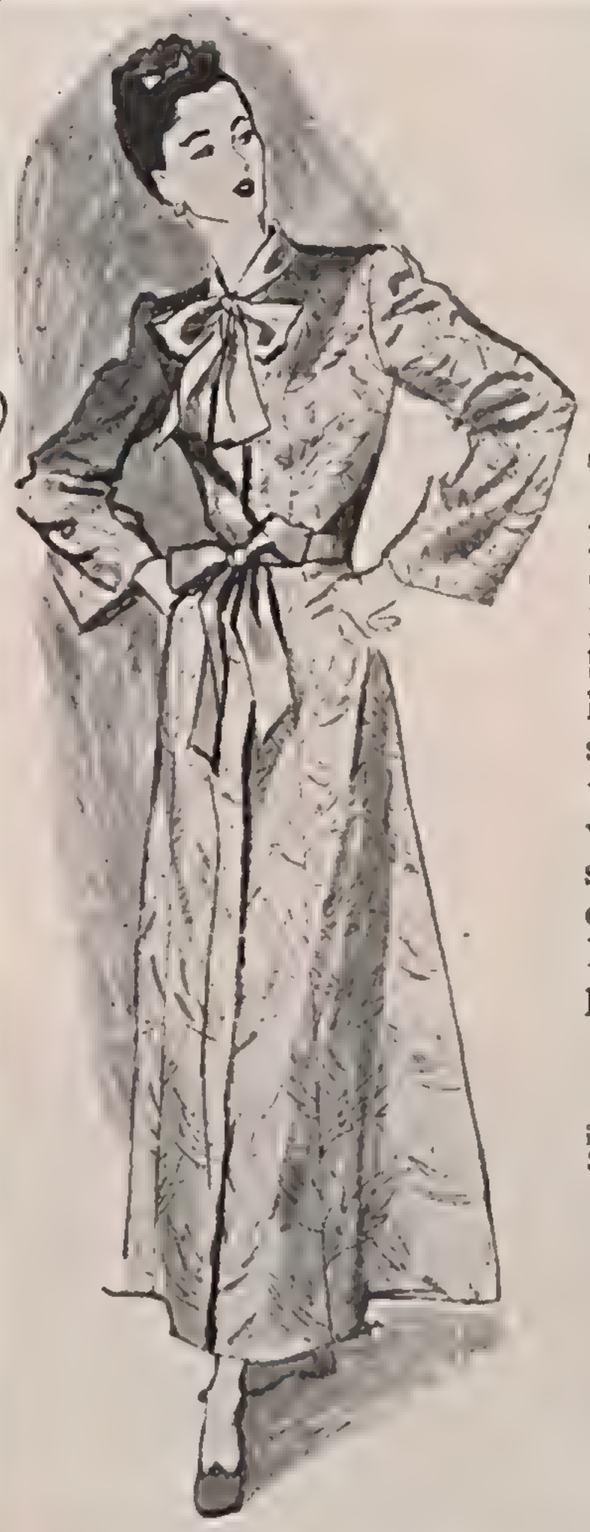
Cash on Hand. A 4-inch square hold-all purse that includes a framed change purse attached to a bill-fold, two pockets for calling cards, tickets, etc. An opening on the outside for you to pull bills from the billfold without opening the purse. $6, plus tax. Mark Cross, 655 5th Ave., N. Y. 22.



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Hound

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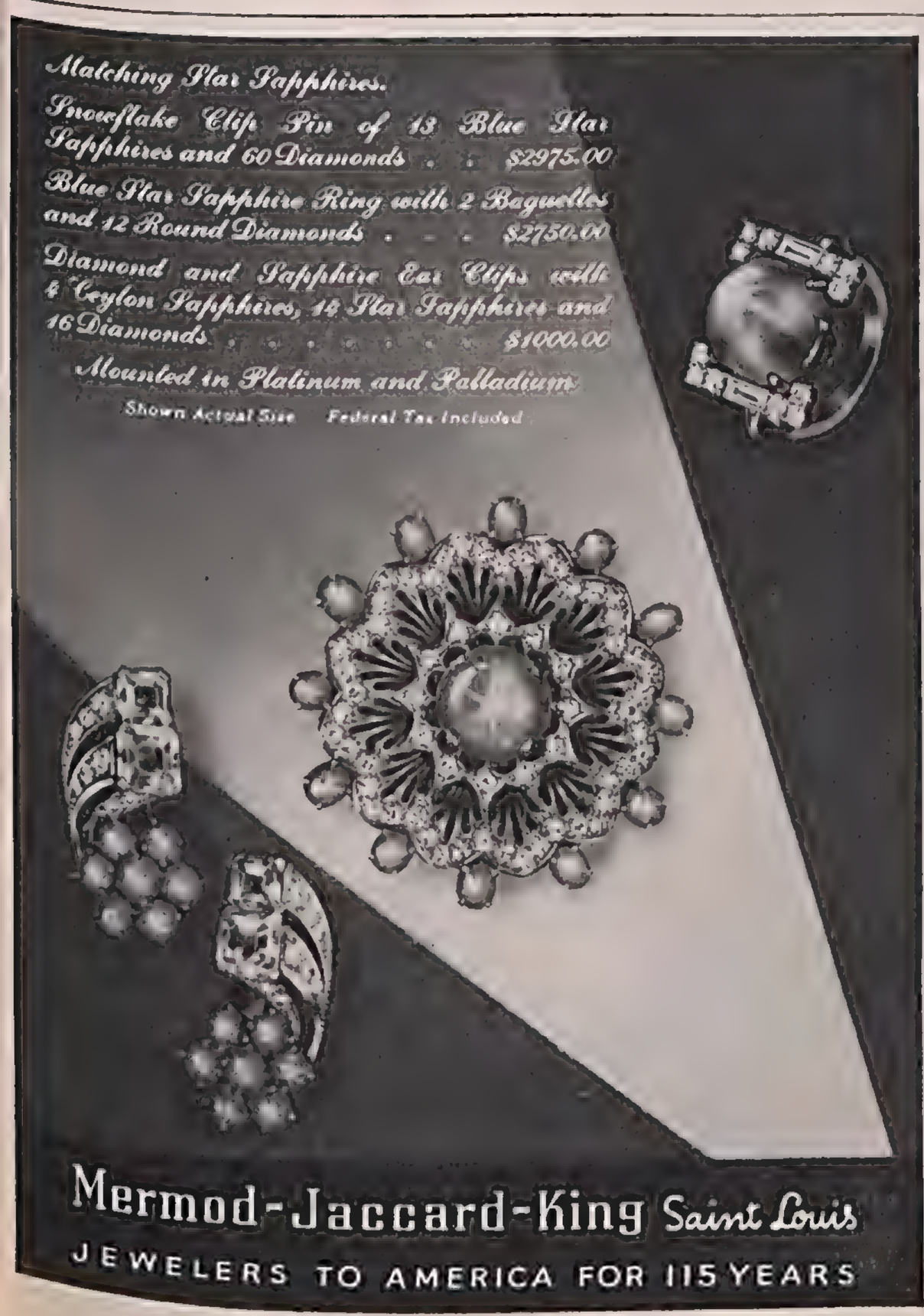
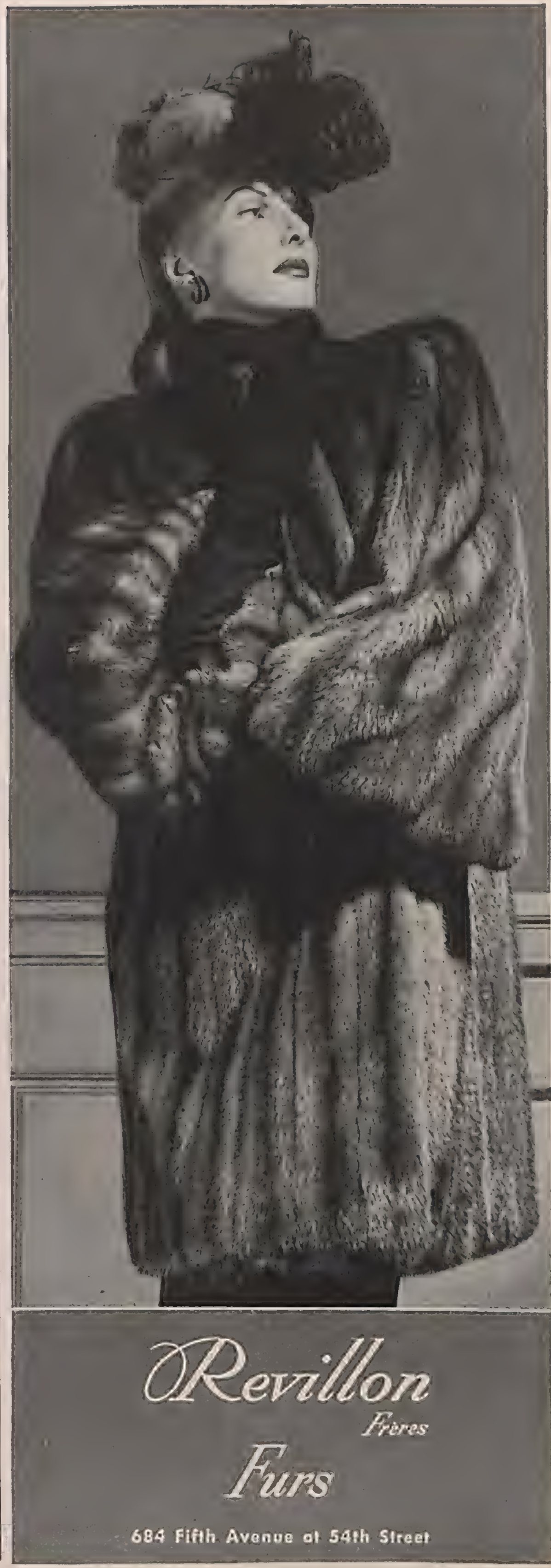
Undercover Support for evening dresses cut very-low-and-bare-on-top: brassières made-to-order by craftswoman Ruth Merzon. If you're Going Backless, either bra may be worn halter-fashion or with straps clasped at the midriff... depending on the neckline. Of fine net and lace, both are cut to accent the bustline. 666 Fifth Avenue, New York 19, N. Y.

BAKER

Miniature Chest of leather, just 5 inches high; red, green, brown, or blue, with gold tooling, and little gilt handles. For tidy people who like to file away their jewels and such: earrings in the top drawer, rings in the second, clips in the third. $5.95. Hammacher-Schlemmer, 145 E. 57 St., N. Y.





Shop Hound

Takes the Lead

A Savoury Carton, indeed, to pique a gourmet's appetite. Mustard laced with honey, Burgundy, and Tarragon. Brandy, fresh lemon, and almonds flavour the carrot conserve. And the eggs are pickled in seasoned vinegar. Mmm! All—unrationed—$3.85. The Josselyns, Box 147, Dedham, Mass.

Blow by Blow description of these heart-warming, hearth-warming wooden bellows, leather-trimmed and ornamented with nailheads. Length 21¼". Guaranteed to help even non-boyscouts build a blaze. A mere $4.50 prepaid, from Art Colony Industries, Inc., 69 Fifth Avenue, New York 3, N. Y.

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Topflight fashion models meet at New York's smart Hotel Pierre to make final color selections for Models' Special Lipstick. You'll recognize BETTY METCALF *in the foreground; then (left to right)* MARILYN AMBROSE, BETTY McLAUCHLEN, LISA FONSSAGRIVES *and* BIJOU BARRINGTON.

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vogue

incorporating Vanity Fair

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VOGUE *incorporating Vanity Fair is published twice a month*

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PENN

ON THE COVER: *White moire broadtail for evening—fabulous fur, with the casual soul, here, of a trench coat. Factors in this matter-of-fact look: the slouch of the collar; the slant of the girl's hair. Coat: Maximilian. Diamond pin: Winston. Coiffure: Michel of Rubinstein.*

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THREE GENERATIONS

Mrs. Frederic Foster Carey with her daughter, Mrs. Carey Reed, and Miss Madeleine Ree

FASHIONS FOR *Three Generations*

When we are far enough from Now...and can look back on it...we'll see that the space that was spindling out between generation and generation was suddenly gathered-up...with war the drawstring. Suddenly the generation of eighteen-year-olds are brides, not the rice-throwers. When there are younger brides and younger mothers, there are inevitably younger grandmothers.

The generation-span that was narrowly approaching thirty years, has been telescoped to the classic twenty. And the big family places from which the children had all moved away are family places again. Grandparents who fondly planned Christmas, or part-of-the-summer with the children, have opened their doors happily, as they have in England, to their daughters and their families-just-begun.

With the Atlantic and the Pacific taking the young heads of families, the rôle of wife-and-mother has shifted, too. Some wives follow as far as they can. Some are Keeping the House As It Always Was. Some are war-working, and accepting the warm hospitality of parents.

The rôle of Grandmother is as round and sweet and full of meaning again as it was a hundred years ago when families grew and grew and "stayed put," without blowing over the forty-eight states like thistledown. Besides being a *Materfamilias* again, it's the Grandmother, with her little extra edge of time and often resources, and experience, and energies, who is, with few exceptions, heading the important charities. Her day's calendar is very like her daughter's; her wardrobe—this year especially—curiously similar.

The fashions of this winter belong, almost completely, to both generations...with only the slightest variations in cut and manner-of-wearing. The closely-fitted suit with extraordinary detail. The More-Hat hats...with feathers and brims and often a veil. The taller hat silhouette. The smaller pouch-like handbag. The straight-lined, loose fur overcoats understating their mink-ness with their overcoat cut. And the whole species of fitted black broadtail coats, page 95. The long-skirted dinner-dresses that are serenely back again...all belong to mothers and daughters and daughters who are mothers.

In the country, all three generations will undoubtedly be wearing tweeds...soft blue or heather or purple...with matching jerseys. In town all three may be in dark town suits or coats...perhaps all with velvet hats and white kid gloves. One with a little Princess air, one with a Femme Fatale look, one looking Neither Too Young Nor Too Old. To whom do the velvet rose, the stole, the ermine tippet, the gold combs in the hair really belong? After all, all that the smart grandmother has to do to affect the season's great favourites, the sunburst or the dog-collar, is to lift the tray of her jewel box.

(Opposite): Three generations. Three Madeleines. Mrs. Carey wears, with her simple dress, a wide mink stole, pearl dog-collar and draped velvet brocade hat. Mrs. Reed wears a black slipper satin suit, a curved sailor filled with ostrich tips. And Miss Madeleine Reed wears a simple black satin dress. All, by Fira Benenson of Bonwit Teller

Three Generations

Mrs. Francis McNeil Bacon, ⟶
her daughter-in-law, Mrs. Francis McNeil Bacon, III.,
and her grandchildren

Mrs. Bacon, III., (Toni Frissell) and her son, Varick

THE three generations of Bacons here photographed have made photographic history. Mrs. Bacon, senior, was one of the first camera *amateurs*, had a studio atop her family's Paris house, photographed Emma Eames, Calvé, other bright particular stars of the Opera.
Her daughter-in-law, Mrs. Bacon, III. (Toni Frissell), is one of America's distinguished photographers.
She all but invented *al fresco* fashion photographs, has taken hundreds of handsome ones for Vogue. During the war, she has done distinguished camera-reporting, in 1942 left her 17th Century Long Island farm to photograph for the American Red Cross in England.
Her children are accomplished models—quick with intelligence, motion, emotion. They pose for many of the Frissell photographs which illustrate the new edition of *A Child's Garden of Verses.*
• Mrs. Bacon, III., wears a wild mink jacket from Jaeckel. Mrs. Bacon, senior, wears a natural baum marten scarf by Revillon Frères. Both she and her granddaughter, Sidney, have John-Frederics hats—hers is brown felt swirled with ostrich; Sidney's, currant-red felt, banded with beads.

TONI FRISSELL

Three Generations

Mrs. James Watson Webb, her daughter, Mrs. Dunbar W. Bostwick, and her four granddaughters

Three generations of Webbs sit for this Conversation Piece, photographed at the family farm in Shelburne, Vermont. Every summer the Webbs go to Shelburne, in the beautiful country along Lake Champlain. Mrs. J. Watson Webb comes only over week ends, as she is working full time at the New York American Red Cross Blood Donor Service. Her daughter, Mrs. Dunbar W. Bostwick, works there during the winter, but stays at Shelburne from early spring into the autumn with her four small daughters, and runs the farm while her husband, Lt. Colonel Bostwick, is overseas.

Before the war, these three generations rode with the Shelburne Fox Hounds, suspended now for the first time since 1905. Mr. Webb has been Master continuously since that time, but Mrs. Webb carried on in 1917 and 1918, while Mr. Webb was overseas.

Mrs. Webb enjoys shooting and has accompanied her husband five times to Alaska and many times to Canada. On several of the trips, their boys have been with them. They have a large collection of big game trophies. For thirty years she has been collecting the curious old American, French, and English dolls and doll houses that she has panelled into the walls of the Doll Room at the "Brick House." (See small photograph above.) Here, on rainy days, her granddaughters—Electra, Lillian, Dundeen, and Elliot—have tea, and play unconcernedly with collector's items.

TONI FRISSELL

ENGLISH SPEAKING UNION

By Eric Ambler

"Another language," no obstacle but a guide to happier Anglo-American relations. The author, now a captain in the British Army, wrote such thrillers as *Journey Into Fear*

In the saloon bar of an English public house there is a parrot. For as long as the locals could remember, the parrot had only said three words: "Time, gentlemen, please." Then the Americans came, and it immediately learned three new ones: "Got any Scotch?"

Hundreds of such stories circulate in Britain today. They all make, with or without resentment, the same point: the British are being Americanized. Other stories, mostly told by Americans, are about the visitors becoming Anglicized.

For the nervous perfectionists who see in even the mildest disagreement between two adults who happen to be Briton and American, the beginning of World War III., these stories are Heaven-sent.

"Cheerio," says Yank. "Mud in your eye," replies Tommy; and little eager-heart sighs happily. His argument is proved. Just get the boys to exchange slang and cigarettes and Anglo-American relations are in the bag: Americans and British will automatically like one another and go striding off shoulder to shoulder into a Technicolour sunset, with a flag apiece and a concert orchestra playing "America." Why not "The Star Spangled Banner?" Because, you goose, "America" and "God Save the King" have the same tune.

There should be nothing surprising about this kind of nonsense.

On the day the United States and the British Commonwealth of Nations decided to defeat Germany first, it was obvious that hundreds of thousands of young Americans, many of whom would see the sea for the first time from the deck of the transport that brought them, were going to be dumped down on the foreign soil of Britain and told to be nice to the natives.

It was equally obvious, in Britain at all events, that one of the first results of their stay with us would be that the process of Americanizing everyday British speech, already begun by Hollywood, would be accelerated. British barmaids were going to learn to say "Scotch" instead of "whisky." British city-dwellers were going to get used to measuring city distances in "blocks" instead of in "turnings." Not many of us thought of the possible effects on the Americans of British speech, but those who did assumed, not incorrectly, that some were going to get into the habit of saying "tram" and "underground" for "trolley" and "subway." It was probable, too, that on the whole this exchange of phrases would lead to friendliness between visitor and visited.

But was that going to be all? This was the biggest mass migration in history. Was the impact of one great English-speaking culture on the other to result in nothing more important than a crop of addenda for the lexicographers?

The U. S. War Department and the British Ministry of Information evidently thought not, for both organizations immediately got to work coaching their respective teams with booklets and films. From the War Department came *A Short Guide to Great Britain* and from the Ministry of Information, *Meet the U. S. Army*. Frank Capra and the Signal Corps made a training film, *Know Your Ally, Britain*. The British Army Film Unit came back with *Welcome to Britain*, with Burgess Meredith as the typical G.I. discovering England.

The booklets and films of both allies had *(Continued on page 123)*

← Mrs. Montgomery Hare, with her daughter-in-law, Mrs. Michael Hare, and her granddaughter, Sara Hare

Three generations of Hares celebrate at home the birthday of the youngest generation.... Mrs. Montgomery Hare wears a dinner-dress of pearl grey rayon crêpe, iced with beads. Henri Bendel. Mrs. Michael Hare's dinner-slacks—pink tussah; her shirt—pink sequined. Hattie Carnegie original. Miss Sara Hare's party dress—white mousseline de soie, made to young-measure by Miss L. Brogan

TONI FRISCELLI

LINE underlined

Madame Valentina, the couturier who is her own best model, here wears two costumes from her current collection...palpable expression of her theories of contemporary dress:
"My clothes must rely on *line*. No tricks. For trimming? Real jewels." These Valentina fashions are fashioned to anatomy. Using the body as part of the design. See to what good effect:
FIRST: Long black crêpe dinner-dress, with one naked shoulder, one long, tight sleeve. Only decoration, a Maltese cross of sapphires and diamonds, spraying three heart-shaped, gold-spiked, aquamarine clips. From Verdura.
OPPOSITE PAGE: Very naked black crêpe evening dress with draped bosom-line. Its wrap, a bitter-chocolate half-coat of crêpe, that ties about the waist, reaches the floor at the back.
Pearls and decoration-clips from Verdura

RAWLINGS

JOFFÉ

TALL TALES. These high and narrow hats are shaping the newest hat silhouette. They're vertical variations on the More-Hat theme.... Above, a steep six-inch-high hat that starts high on the head. Made of strips of navy blue braid, bound around, and wonderfully wadded with wide taffeta. An original design from Hattie Carnegie; also at Carson Pirie Scott; I. Magnin; Frost Bros.

TALLER TALES. Above, a two-storied cloche, almost a bonnet, with a very Directoire flavour. Its up-and-up crown becomes slightly mushroom shaped. Black braid sashed with black satin ribbon. It takes the build-up of a spirited neck, a sleek coiffure, *beaux yeux* to sparkle through its heavy veil, handsome earrings. About $50. John-Frederics; Rich's; Kaufmann's; Harzfeld's

PARIS

LELONG SPEAKS FOR THE PARIS COUTURE

LEE MILLER

LUCIEN LELONG, president of the Syndicat de la Couture, cables this message to Vogue

CABLE TO VOGUE, GRAYBAR BUILDING, NEW YORK.

Have only just received copies English and American clothing restrictions and now understand why certain journalists found Paris collections exaggerated. However, must explain that my colleagues and I eliminated many models prepared before the liberation, replacing them by simple suits and coats which we felt were better suited to circumstances arising from Paris' official re-entry into war at the side of Allies.

We established restrictions as follows: 1. Forty models per collection instead of one hundred and fifty. 2. Only fifty per cent of models in fabrics containing thirty per cent wool. 3. Three and one-quarter meters per dress, three and three-quarters per suit, four and one-quarter per coat. Here the talent of French Couture shows itself by judicious use of bias and straight cut; stitching of skirts to simulate pleats; artful combination of narrow skirts with full bodices or wide skirts with tight bodices so that three meters appear to be six.

For evening, we show mostly hostess gowns of rabbit hair and cellulose fabrics warm, soft, and supple as Angora. These dresses are being bought by French women receiving at home friends who arrive by bicycle or *métro* in smart short dresses for bridge or dinner. We couldn't resist showing several evening dresses to prove haven't lost our touch and to give necessary climax of beauty to collections. These dresses can be sold to wives of Spanish, Portuguese, Swiss, or Swedish diplomats. Paris has as clients only Parisians and couturiers from provincial cities... these latter have gained importance since war.

To recapitulate, we didn't count on selling allies these models in which we tried to combine refinement and imagination in spite almost unsurmountable difficulties. Our workers, being without transportation, walked miles to and from ateliers. We were gasless, electric-light-less, therefore unable provide heat for ironing. From the smallest apprentice to the greatest designer, the Parisian Couture in a supreme effort managed to overcome all obstacles to present this first collection of liberation.

For four years, we have fought to keep couture alive because it represents a Parisian industry of prime importance and because it was means of avoiding unemployment for workers and consequent forced labor in Germany, and lastly to preserve for La Haute Couture Parisienne the place it has always had in eyes of world. All our efforts will be towards maintaining traditions of Haute Couture at same time adapting them to present changed circumstances. But it must be remembered that although these collections were terminated while we once more were officially in war, they were conceived during few days preceding and following liberation—a liberation which gives us hope that we shall soon resume those friendly business relationships so helpful to our respective countries.

LUCIEN LELONG

LELONG accents hips. Black velvet sheath dress with a low-slung sash of black jersey girding the hips and falling below the hem-line.

BRUYÈRE—Completely quilted winter coat, with hood and belt. It is cambric-tea coloured wool, worn over same shade of bicycle skirt

SCHIAPARELLI—Fur trousers for bicycling. Green velvet jacket, fur-lined tan tweed coat. In background—the new perfume shop, Renoir

LECROUX HAT OPENING. Gold chairs, crowds of guests, standing room only. That's M. Rodi at far left. Turban shown is velvet and wildcat

PARIS SCRAPBOOK

HERE BEGINS A SIX-PAGE POTPOURRI OF PARIS—
A CROSS-SECTION OF THE WAY OF LIFE,
THE HUMOUR, HATS, PEOPLE, MOVIES, AND ENTERTAINMENT,
AND THE FASHIONS FROM THE NEW WINTER COLLECTIONS

SCHIAPARELLI (left): Huge hood lined with mink falls to waist on a cape-like coat of black wool. PATOU (right): Galloon braid trims short black box coat and makes wide cuffs. Slim skirt.

PARIS SCRAPBOOK

LELONG's new shawl drapery on a checked dress. Cross of Lorraine hangs on belt chain

MAD CARPENTIER's short jacket with Victorian garland yoke, hugged neck. Plaid skirt

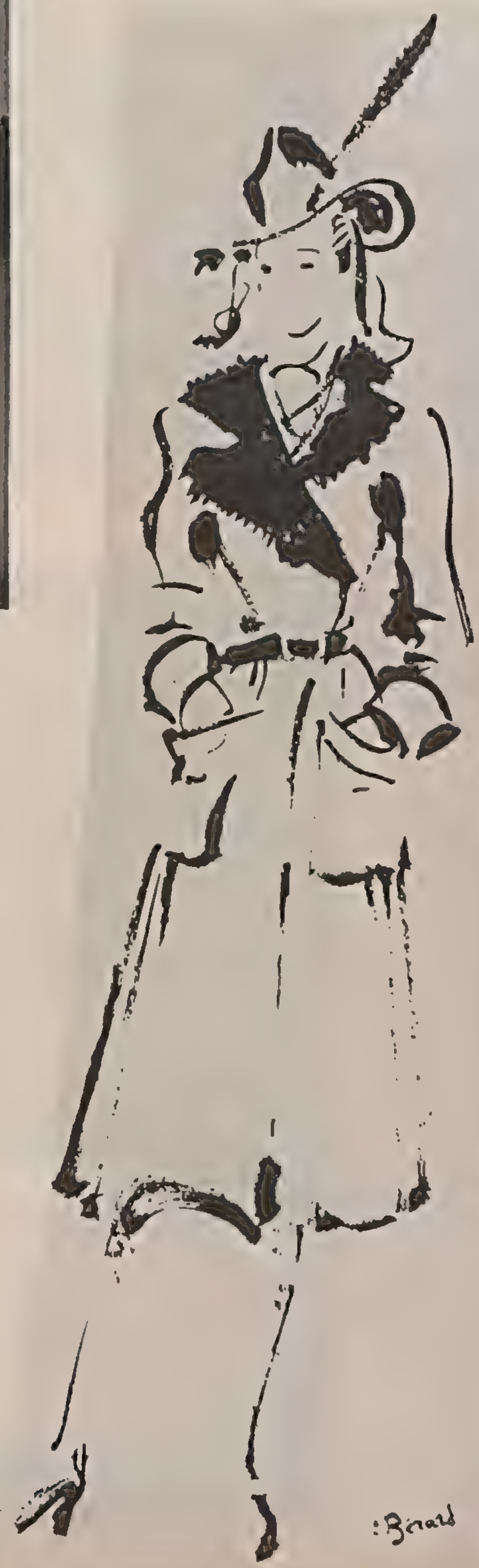
MME. COOK DE WITTY, a Chilean doing liaison work in women's affairs for her government, is marketing here in the Marché aux Fleurs

PIGUET puts aprons on his afternoon dresses. Here, a red and black brocaded apron caught under the belt of a black wool dress

ARTIST DRIAN painting the ceiling of Piguet's showroom, clouds and painted red drapery that comes down to meet red curtains and banquettes

WET HAIR, pinned up in curls . . . a common sight on Paris streets for there's no electricity to dry hair. Result: usually neuralgia

MME. TABOURDEAU, like many others, cooks on the balcony since electricity gave out—on a charcoal stove that is too smoky to use indoors



MOLYNEUX tweed redingote, coachman collar of astrakhan, enormous patch pockets. Pheasant quill on brimmed hat.

PARIS SCRAPBOOK... FASHION OPENINGS OPEN;

LANVIN

PAQUIN

CRÈS

PIGUET

Paris fashions

LANVIN—black coat with bib and skirt of breitschwanz. Two hats worn as one. PAQUIN shows influence of Allied Armies. Green corduroy trench coat, WAC visor hat.

• CRÈS (formerly Alix) drapes top of duvetyn dress, tightens waist with cord.
• PIGUET does very slim black wool suit with pannier pockets. Paulette hat.

Paris jokes

What about Clark Gable?

1917-1944
Here I am again, darling

Were you a cowboy, Monsieur?

Paris subway 1940-1944. Collaboration?

Scalping Wild-Indian Yank... as per German propaganda

LAVERERIE

"ZAZOUS"

Paris "zazous"—the equivalent of America's zoot-suit youngsters. Boys with too-long hair, too-long jackets, too-short trousers. Girls with freak hair-do's, exaggerated skirts. Some were little hoodlums of the Black Market, but some have since joined the Maquis.

Paris entertainment

LEE MILLER

MADELEINE SOLOGNE and JEAN MARAIS in the new Cocteau film "L'Éternel Retour." Marais is current film idol of Paris.

LEE MILLER

Fred Astaire

FRED ASTAIRE dancing at the first G.I. show in Paris. Fan-dancers, messengers, cops jammed backstage for autographs.

BENITO DRAWINGS

Paris hats

• AGNÈS—red velvet hat like an upside down bag laced with cord so that it will fit any headsize.

• ORCEL—Tight black beret, inspired by Portuguese fisherman's cap, with fringed wool flounces on one side.

GREECE

THE GERMANS DEPART . . . HUNGER AND COLD REMAIN

Greece is important to the world out of all proportion to her geographic size, because Greece is humanity's symbol of the freedom of man. For the past three years of German occupation, Greece has suffered cruelly to maintain that freedom. Her cities have been plundered. Her people are starving. Her life's blood is running out. But on October 5th, British paratroopers landed at Patras. On October 13th, Athens was freed. Now the world can offer to the body of Greece the nourishment which Greece has given the spirit of the world. This winter, countless Greeks are doomed to die of hunger and exposure unless we, who are so well fed and housed, give of our super-abundant plenty. Literally, the whole population of 7,000,000 is in rags; 450,000 have died of starvation; 1,500,000 are homeless, their towns burned and pillaged. But they never cried out in their agony. Greeks saved their breath for fighting: the men joined guerrilla bands; their women, like the bent figures in the tragic living frieze photographed above, brought them supplies. Now it is our turn—our privilege to help. (See page 136 for Greek Relief details.)

HOYNINGEN-HUENÉ'S PHOTOGRAPH FROM HIS BOOK, "HELLAS" SOLD FOR THE BENEFIT OF GREEK WAR RELIEF

Christmas window shopping

5 pages of Christmas gifts—in 88 shops of the U.S.A.

Christmas gifts give shape and sparkle to these stained-glass-window pictures—gifts chosen by Vogue's Editors as some of the season's best. These are gifts of good sense and gala, of function and fantasy. Timely gifts, timeless gifts. Staples and seasonings. Compliments and cosies. Not the grand-gesture gifts of a Great (and solvent) Love—but the bright little pieces through which affection and friendship shine. Gifts guaranteed to make even an honest recipient cry, "Just what I've always wanted!" or "Just what I would have wanted, had I the wit."

You're looking forward longingly this season to merrier Christmases, happier New Years. Meanwhile, you want to make your Gift List large, to give prodigally the gauges of good will. You have plenty of heart to spend—but little time, and limited money. (You're making other lists, too—of war fund contributions and War Bond serial numbers and new responsibilities to meet.) You're wary of inflationary prices; in what you give, you want to be very sure of value-received.

For you—who want to give well and wisely—the Editors of Vogue went forth on a crusade. They've shopped with patience and pains and expertise. They've winnowed the wholesale market, ransacked the retail marts of trade. They've done leg-work and head-work. From hundreds of possible gifts, they've chosen an ideal thirty-three—now available in eighty-eight shops across the United States. In price, these gifts range from less-than-two-dollars to more-than-twenty-two. (Prices on the same item may vary slightly from city to city.) Some gifts are subject to the Federal luxury tax.

Like stained-glass windows, these gifts are all ornamental in use. (For example, the bottle-green cane umbrella, shown on page 87, keeps off the rain, and is drenched in chic. The red wool jersey gloves, scrolled with Persian print, warm your hands, and do legerdemain—see page 88).... Check your Christmas list against these choices, to save yourself time, money, mistakes. Buy several items—or many. Give them away—if you have the strength of character. And get yourself extremely Thanked.

• See pages 118, 120 for a list of 88 shops in the U.S.A. where Vogue's Christmas gifts are available.

FOR SHOPS IN OTHER CITIES SEE PAGES 118, 120

Give gaiety

1. OSTRICH HEADDRESS on a satin ribbon. To be worn as here, with dinner-suit, or with long skirt. Seven plumes. Around $10. Lord and Taylor.
2. EARRINGS like little square blocks of ice, set in sterling silver; for day or night. By Coro. (See close-up of them on page 89.) About $5. Stern's.
3. PURE SILK SCARF (on wall), hand-screened with the Legend of the Changing Heart. Sheer silk square by Cadwallader. About $15. Bonwit Teller.
4. VELVET MUFF (on her right hand) like a little barrel. Little Princess elegance with a slide-fastened pocket. About $12. At Henri Bendel.
5. VELVET ROSE, full-blown, perfect as a flower-show rose. 5″ diameter. To bloom on a muff, a hat, a waist. About $3. Saks Fifth Avenue.
6. DINNER-BAG of brown or black rayon satin. Very simple and pretty. Give it a jewelled pin or clip. Lesco bag. About $9. Franklin Simon.
7. HANDKERCHIEF of white sheer Swiss cotton, hand-embroidered with butterflies, lace margin; by Bloch Frères. Around $2. At Lord and Taylor.

ON GIRL'S LIPS AND NAILS—the brilliant new "Pink Lightning," by Revlon. Nice gift, *en suite* with the cloudy pink "Pink Lightning" face-powder.

MORE VOGUE CHRISTMAS GIFTS ➡

FOR SHOPS IN OTHER CITIES SEE PAGES 118, 120

Give the timely

8. LEOPARD-SPOTTED SCARF. Wonderful for possessors of black sports clothes. 33-inch rayon square by Glentex. Around $5. Altman.
9. SHEER SILK SCARF, hand-screened, in various shades (one on girl's neck, two on wall). $5 each. Lord and Taylor.
10. SWEATER—sleeveless wool sweater in black, and other shades. (See close-up on page 89.) About $10. At Peck and Peck.
11. PINK PONY BELT, or its caramel twin, foreground. Brass eyelets make it fit any waist. Very gala gift. By Midtown. About $19. Jay Thorpe.
12. RED OR GREEN LEATHER APPOINTMENT BOOK, 6 x 8 inch pages. Gilt-edged. Fine compliment for a popular girl. About $4. Bergdorf Goodman.
13. GLITTERING AT-HOME SLIPPERS. Hand-crocheted wool slippers with paillettes. Warm, festive. About $7. Small, medium, large. Bonwit Teller.
14. TABBED CARRYALL BAG that's small, capable. Pin morocco, 6½ x 4½ inches. Gold-plated sterling silver tab. About $11. Bonwit Teller.

ON GIRL'S LIPS AND NAILS—the light-and-pretty pink Revlon colour, "Pink Garter," echoing the vivid pinkness of the silk scarf and pony belt.

FOR SHOPS IN OTHER CITIES SEE PAGES 118, 120

Give the timeless

15. UMBRELLA. New-old long-stick fashion, with a black crook handle. Green rayon cover made on a cane. About $13. At Bonwit Teller.
16. RUST LEATHER BAG (on the wall). Morocco leather, mock shell fastening. Complete with purse, mirror, comb. By Coblentz. About $15. Best.
17. PLAID STOLE. Green-and-red wool plaid, green ends and lining. A country-house "stole"... 63 x 17 inches, by Arpad. About $22. Altman.
18. THE GLOBE. 12-inch edition, complete with range finder, flying distances. Post peace-treaty revision guaranteed. About $10. Arnold Constable.
19. ENTERTAINING TRAY of hand-woven wicker, 13 x 9½ inches, fitted with six Mexican pottery relish or vegetable dishes. About $5. Alice Marks.
20. GREEN SAILCLOTH WEEK-END BAG with natural cowhide trimming and slide fastener. Light as a feather, this 20-inch bag by Boyle holds "everything." Also comes in black, navy-blue, and tan. A gift for any itinerant man or woman on your list. About $10. Saks Fifth Avenue.
21. BOX OF FLAVOUR. Herb vinegars, spices, herbs, tomato seasoning, Baste-Aid (to marinate meat). About $5. House of Herbs, Bloomingdale.

MORE VOGUE CHRISTMAS GIFTS

PENN

FOR SHOPS IN OTHER CITIES SEE PAGES 118, 120

Give gala

22. PRINTED GLOVES of Rodier wool jersey. Hand-sewn, 8-button pull-ons, by Harang. One size to fit almost anyone. About $9. Lord & Taylor.
23. CHOKER of red (or green) and pearl beads. (Coiled at top of page.) Can be worn as bracelets—see p. 86. Marvella. Each about $5. Saks 5th.
24. COMBS with pearl beads. About 3¼ inches long. Two for the brunette beauty on your list. By Arpad. Each about $3. Saks Fifth Ave.
25. JEWELLED HATPINS, like flowers. Mock amethyst, topaz; rhinestone centres. Brass setting and pin. About $8 each. At Hattie Carnegie.
26. SMALL SATIN PURSE (under hatpins). About $5. Jay Thorpe. 27. DOG-COLLAR. Coro simulated pearls on velvet. About $13. Altman.
28. STAR BUTTONS. Fake aquamarine buttons, set in washed sterling silver. About $4 each. Cuff links to match, about $12. Hattie Carnegie.
29. STERLING SILVER EARRINGS. Triangles, with a chunky look, dipped in gilt. Heavy as a whisper on the ear. About $8. From Bonwit Teller.
30. COMBS. Gold-plated sterling silver bands. $1.50 to $2.50. Saks Fifth. 31. CHOKER. Sterling silver beads. By Imperial. About $10. Bloomingdale.

Give something cosy

Something for Somebody, not for Anybody. This year, more than ever, Giving is important...because so many people are so far away...because, more prosaically, lots more $$ seem to buy lots less. We think more carefully about What we buy for Whom, and Why. We give to Personality, not the Lady fifth on our Yule list. We give what we think she Wants, what we think Should be Hers.

32. HAND-BLOCKED SCARF. "Friends of Greece" make this fine cotton scarf for the Lady of Classic accessories. $5. House of Hellas.

33. BED CAPE of the sheerest pink wool-and-rayon, like fluffy Shetland. For the Pretty Lady. Lydia de Mars. $11. Jay Thorpe.

10A. WOOL JUMPER. Another, closer look at the wonderful sleeveless sweater with the new, high, round neck, shown on page 86. Here, in grey, tucked under a wide fur belt. Wear it, too, like a tunic, over your skirt. For the Lady who Knows Her Lines. $10. Peck & Peck.

2A. CRYSTAL EARRINGS. Sterling-set ice blocks (see page 85). Square and beautiful as a Euclid diagram. Coro. About $5. Stern's.

BAKER

32

KAY BELL

33

10A

2A

VOGUE'S SPOTLIGHT

THE Broadway high-sign is Standing Room Only; it's up in restaurants, hotels, night-clubs, above all in the theatre. Seats are sold out not weeks, but months in advance. Hollow-eyed cynics may carp "Anything can be a hit," but producers of one-week fiascos know better. Now that those early petards have sputtered out, Broadway with a whoosh and a whee is sending up its star shells.

As the cash customers elbow their way to the box office, the theatre's great names, bright names, and new names are lunging into lights. Ethel Barrymore is on stage—playing down stage—almost continuously in "Embezzled Heaven"; Miriam Hopkins appears unhappy in "The Perfect Marriage"; Ilka Chase stars in her autogenous play, "In Bed We Cry," full of barbed-wireisms, wit, and slick characters. There is Fredric March as Major Joppolo, in "A Bell for Adano"; Beatrice Lillie back, after five years, adding her dead-pan voice to the Billy Rose-Cole Porter phantasmagoria, "The Seven Lively Arts"; and the incomparable Fritz Kreisler has written "Rhapsody," his first operetta in twenty-one years. This is a hoop-bang season.

..."Bloomer Girl" is all spun-sugar tied up in expensive ribbons, period charm, and utterly delectable costumes designed by Miles White. As the ante-bellum heroine, Celeste Holm makes the most of her tiny voice and her beautiful doe-eyes. As the parlour maid, Joan McCracken dances the ubiquitous Agnes de Mille ballets with bounce, and sings the show's comic song with tightly knit insolence. But on the whole, the tune end of "Bloomer Girl" is the weakest—the music is rarely air-borne, and lacks lilt. Two songs, however, "The Eagle and Me" and "I Got a Song," are out-and-out hits. They are sung by two Negro members of the cast, one a bit player, the other none but Dooley Wilson, who sang the inexhaustible melody "As Time Goes By" in "Casablanca."

...Among the things that the new Ballet International has to be thankful for is the choreography of Bronislava Nijinska. A blunt, impassioned perfectionist, the sister of the ineffable Nijinsky, she has contrived a fine-meshed, classic confection "Brahms Variations." Dancing the leading rôles are Eglevsky, who looks like a combination of a faun and a Mack truck, dances with powerful, mordant precision; and a breath-taking young ballerina, Viola Essen, in the muted fancy of Vertès' Directoire costumes. *(Continued on next page)*

JOFFÉ

HIT OF "BLOOMER GIRL": "I GOT A SONG." RICHARD HUEY (CENTRE), HUBERT DILWORTH (LEFT), DOOLEY WILSON (RIGHT)

EGLEVSKY AND VIOLA ESSEN DIRECTED BY NIJINSKA AT A REHEARSAL OF THE NEW BALLET INTERNATIONAL

RAWLINGS

LEE MILLER

BEATRICE LILLIE STARS IN "THE SEVEN LIVELY ARTS"

KNOPF

REHEARSAL OF "SADIE THOMPSON": HOWARD DIETZ AND ROUBEN MAMOULIAN WITH JUNE HAVOC

LEE MILLER

GERTRUDE LAWRENCE, BACK FROM OVERSEAS TO DO JACQUES DEVAL'S "ERRAND FOR BERENICE"

..."Soldier's Wife," by Rose Franken, isn't a play but it's a success; like spending an evening with mildly amusing but not over-bright friends, it leaves you cheerful and with nothing on your mind. As the endearingly dim-witted model of a wife, who is capable of plenty of shrewdness in a crisis—always in a nice, flowered-chintz kind of way—Martha Scott makes the best of a slight thing. But it's Glenn Anders, playing a tired adder in wolf's clothing, who passes out the laughs; without him the sugar-coating might be indigestible fare.

...No saccharine sloshes over the musical dress of Somerset Maugham's "Rain," now called "Sadie Thompson." Even with music, it loses none of its shoddy swagger, its magnificent vulgarity, and sinister overtones. The music—harsh dissonances and tuneful monotones by Vernon Duke; the ballet interpretation of the "mealy-mouthed hymn-hound" Reverend Davidson's convoluted dreams, all have been deftly super-imposed on the casing joints. June Havoc may not be another Jeanne Eagels, but with Rouben Mamoulian's shrewd direction, and Howard Dietz's prescient lyrics, she's a "Sadie" with a flip hip, pathos, and a wallop.

..."I Remember Mama" has a kind of rock-ribbed nostalgia. Its scenes have heart, sweet understanding and a lusty humour, the result of John van Druten's canny direction and knowledgeable adaptation of the Kathryn Forbes best seller. "Mama," played by Mady Christians, is rugged but right; she can cope with anything that comes along; she is brave, wise, and maddeningly persistent. As her foil, Oscar Homolka's "Uncle Chris," a bibulous roarer, is right to the last beer. This is the first non-musical product of a highly musical pair, Rodgers and Hammerstein 2nd.

..."Rhapsody," the Fritz Kreisler operetta—his first since "Sissy" in 1923—is a mixture of powdered sugar sifted over Louis XV. décor, of whipped cream in mounds, and delicious *schmaltz*. The book is both complex and negligible; the whole thing takes place in Vienna of 1752, awash with royalty and high jinks. But it is John La Touche's lyrics, set to the Kreisler magic melodies that tie up this musical packet.

...Metaphysics, peasant craftiness and a dash of humour are component parts of "Embezzled Heaven," the adaptation of Franz Werfel's novel. Ethel Barrymore is *Teta*, the canny Czech cook who tries to bargain and buy her way into heaven, sees the deal fall through, but earns her salvation because her love and sacrifice outweigh her cupidity. On stage almost the entire time, she plays the part with power, harnessed emotion, and a voice like an electric guitar.

(OPPOSITE) ETHEL BARRYMORE, IN HER DRESSING-ROOM, WAITS FOR THE THIRD-ACT CUE IN "EMBEZZLED HEAVEN"

KNOPF

News in black furs

THE DOLMAN, *right*, looks beautiful and new again, especially in this softly draping Persian lamb (Hammer Brand). Its bloused waistline, wide-from-the-armhole sleeve makes the skirt all the slimmer. Coat, fur beret: both, Reine. DAZZLING MUFF, *above*, of civet cat. Brilliant accessory for furless black. Revillon Frères.

Fur-trimmed furs

The news here—Broadtail that welcomes the accent of *other* furs:

Left. Moulded-line Russian broadtail coat. Stone marten Ascot. Velvet toque. All, Henri Bendel originals.

Right. Russian broadtail coat. Melon cuffs of mink. Esther Dorothy.

Above. Baum marten revers on a very handsome, fitted coat of Russian broadtail. B. Weinstein.

Left. Chinchilla-cuffed gloves for a peplum jacket of Russian broadtail. At Maximilian, who suggests a broadtail skirt for the jacket.

Right. Mink bands a slim cape of suave Russian broadtail...in wide panels. The mink, Blue Ribbon. Cape from Ritter at Joseph Horne.

RAWLINGS

KAY BELL

Under your furs

ABOVE, RIGHT: Beige wool sheath dress, by B. H. Wragge. Sizes 10 to 20. $35. Her jacket: stone marten-dyed muskrat. Nadja Buckley's jewellery. All, Bonwit Teller.

ABOVE: Deliciously textured aquamarine dress of Natura yarn: wool, rayon, mink, and muskrat "threads." 10 to 18. $35. Groundwork for a mink coat. All, Bonwit Teller.

OPPOSITE: Fine-figure Vionay dress of purple wool; wonderful with ink-black Persian lamb or blond furs. Sizes 10 to 20. $35. Mary Lewis; H. P. Wasson; City of Paris.

"Neither too young nor too old"

These hand-knitted clothes are sophistication items. They're definitely for women who are grown up enough to know the best, and to wear it best—with poise, and a point of view, and a very Fine Figure. Who understand that custom-knitted suits, dresses, jackets are not inexpensive—unless you divide their price by the number of seasons and years you wear and love them.... Shown here are hand-knitted clothes in the great tradition. They have clarity of line, and surface interest. They refuse to muss, and they're contrived not to stretch, not to "take shape," but to hold their lines like the firmest fabric. When they're made to measure, they fit even better than fabric, because the fit is built in, in the process of knitting, not superimposed with darts and tucks.

• LEFT: Blue-pencil wool dinner-dress, hand-knitted, ribbed. Skirt has effect of inverted pleats. Erica de Meuron design, ready-to-put-on. Sizes 10 to 20. About $125. Bergdorf Goodman; I. Magnin; Neiman-Marcus.

• RIGHT: Hand-knitted grey wool jacket, silk-lined. Designed by Aileen Rice. Made to measure. Jay Thorpe

hand-knitted to measure

You choose knitted clothes like these almost as carefully as you'd choose a husband. And for some of the same reasons: their surface distinction...deep-bred character...their pleasant, permanent place in your life.
• ABOVE, LEFT: Black wool jumper, hand-crocheted with a handsome mesh surface. The round neck zips up at the back. Designed by Aileen Rice, who makes it in two weights—one, weightless as a soufflé. Jay Thorpe.
• CENTRE, ABOVE: Knowledgeable little suit, hand-knitted of *tête de nègre* wool. The jacket has two slits at the hem, is bound with shiny silk braid. Twists of the same braid make buttons (see small sketch). Anivo.
• CENTRE, BELOW: With a fur stole, important hat—this hand-knitted black wool dress, its skirt given motion without bulk by a special umbrella-pleat stitch. Pink silk satin scarf. Designed by Aileen Rice. Jay Thorpe.
• RIGHT: Consummate cardigan suit—the jacket hand-knitted of grey and white wool for a checked look, and bound with solid grey. Crochet-covered buttons. The knitted grey skirt has the firm heft of flannel. Anivo

TONI FRISSELL

Hilary Paley, sub-sub-sub débutante daughter of Mr. and Mrs. William Paley wears this enchanting made-to-order winter wardrobe. All from Vogue's Designs for Dressmaking. ABOVE LEFT. Double-breasted coat in hyacinth wool. Pretty with a pink scarf. ABOVE RIGHT. Very gala, very special velveteen party dress. Grown up flaring cap sleeves. BELOW LEFT. Bed-time in a charming pale blue flannel robe, bound in white. OPPOSITE. Aquamarine linen jumper in the Romney tradition. Side buttoned. Little cap sleeves. Worn over a dark green jersey. For back views and sizes, see page 138

COAT, NO. 2312

PARTY DRESS, NO. 2361

ROBE, NO. 2333

JUMPER, NO. 2373

Dressmaking designs for the Third Generation

BALKIN

MRS. EUGENE VOGT WITH HER DAUGHTER, MRS. RAYMOND IVES, AND HER GRANDDAUGHTER, VICTORIA

Three generations volunteer for work at New York's

BALKIN

Mrs. Cameron Clark files X-rays once a week at New York Hospital

Hospitals need volunteers desperately... young and old, trained and untrained. The prerequisites are a desire to help, the ability to spare a few hours weekly.

Can you spare an hour?

YOUR hospitals are pitifully hamstrung by the man-power shortage; unfilled are countless jobs calling for no technical knowledge, no preliminary training, no cast-iron stomach, not even demanding long hours. If you are twelve or eighty, if you have an hour a day or an evening a week to spare (and who hasn't?), here's a check list to help you assess your talents.

Have you a good telephone voice? Your hospital may need a message girl, polite and accurate; a spare swing-shift telephone operator; a volunteer receptionist, or an information clerk for floor duty.

Can you make things shine? There's plenty of work for you in almost any hospital; all those surgical instruments to be meticulously cleaned, sterilized, counted, and put back in place takes time.

Is photography your hobby? Most hospitals will immediately set you down to photographing pathological specimens, finely healed scars.

Everyone says you're good with children. The patients in the children's ward are the first to feel the pinch of labour shortage—no one to tell them stories, to read to them or play games.

There's nothing like running an elevator. That's probably an overstatement, but how many men pine for such *(Continued on page 117)*

Mr. F. Keery, retired broker, checks psychological test returns

Mr. Rudolph Loening, lawyer, works in the hospital's kitchens

At N. Y. Hospital, three businessmen help in moving a patient

Mr. W. F. Prescott, broker, adds ice to the oxygen tent apparatus

Mr. C. J. Halsey, private secretary, checks nutrition supply lists

Mr. F. Foord, industrial designer, feeds a patient with a broken arm

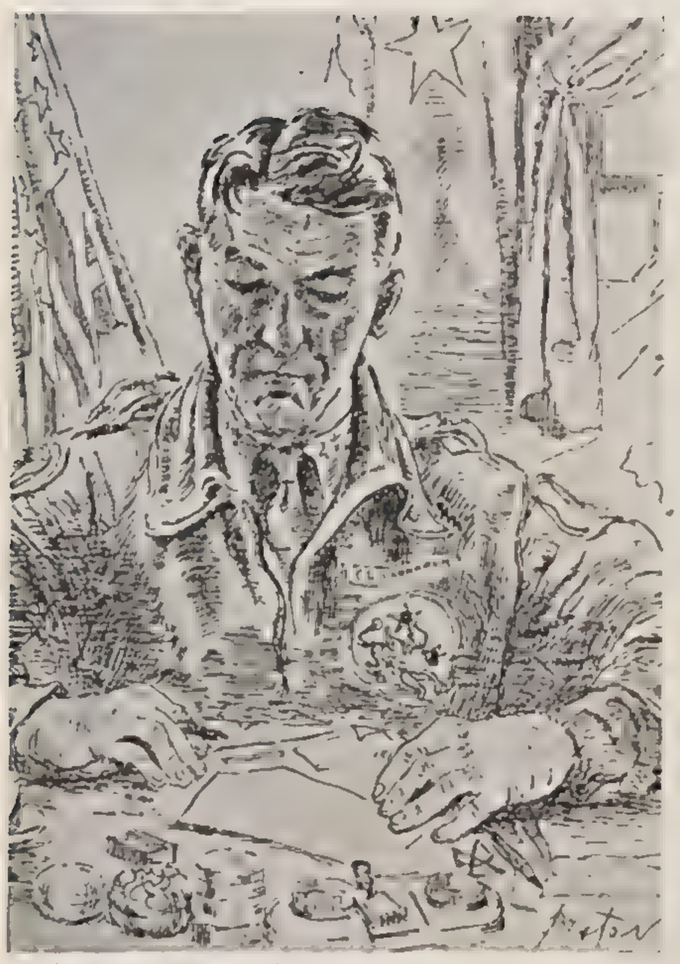
(OPPOSITE) Here, in the X-ray therapy room at Memorial Hospital, are gathered three generations of volunteers. Mrs. Eugene Vogt works two full days a week on the operating floor; her job is preparing sterile supplies and sorting linen. Her daughter, Mrs. Raymond Ives, a former Vogue fashion editor, now an advertising executive, is a qualified Nurse's Aide; her job is floor work, partial care of ward patients. And twelve-year-old Victoria Ives works on Saturday mornings; her job is acting as hospital runner and general messenger.

Memorial Hospital

Prevailing China

By Cecil Beaton

Mme. Sun Yat Sen, beloved widow of the founder of the Chinese Republic



Lt. Gen. Claire Chennault, Chief of the U. S. 14th Air Force in China

WITH the enemy in control of over half her important cities, rivers, and railroads; with no access to the sea—and almost entirely cut off from the outside world, it is as impossible for a stranger today to receive from the free territory, a true impression of the real China, as it would be unfair for someone wishing to see America to judge the entire country from the confines of the Ozark Mountains of the Middle West.

None of the Europeanized cities, in which it is agreed Chinese culture most flourished, remains free. With the possible exception of the university town of Chengtu, in none of the cities that we have come to hear so much of in recent years is there opportunity to develop the arts of living. Leisure is limited. Few enjoy many degrees of comfort: even the wealthiest in the land have rare opportunities of showing signs of luxury.

The life no longer exists that we have visualized from poems and novels, have seen depicted on painted porcelain. There are no Pekin picnics, no ponies for polo, no wealth of peonies from which to choose the one perfect specimen.

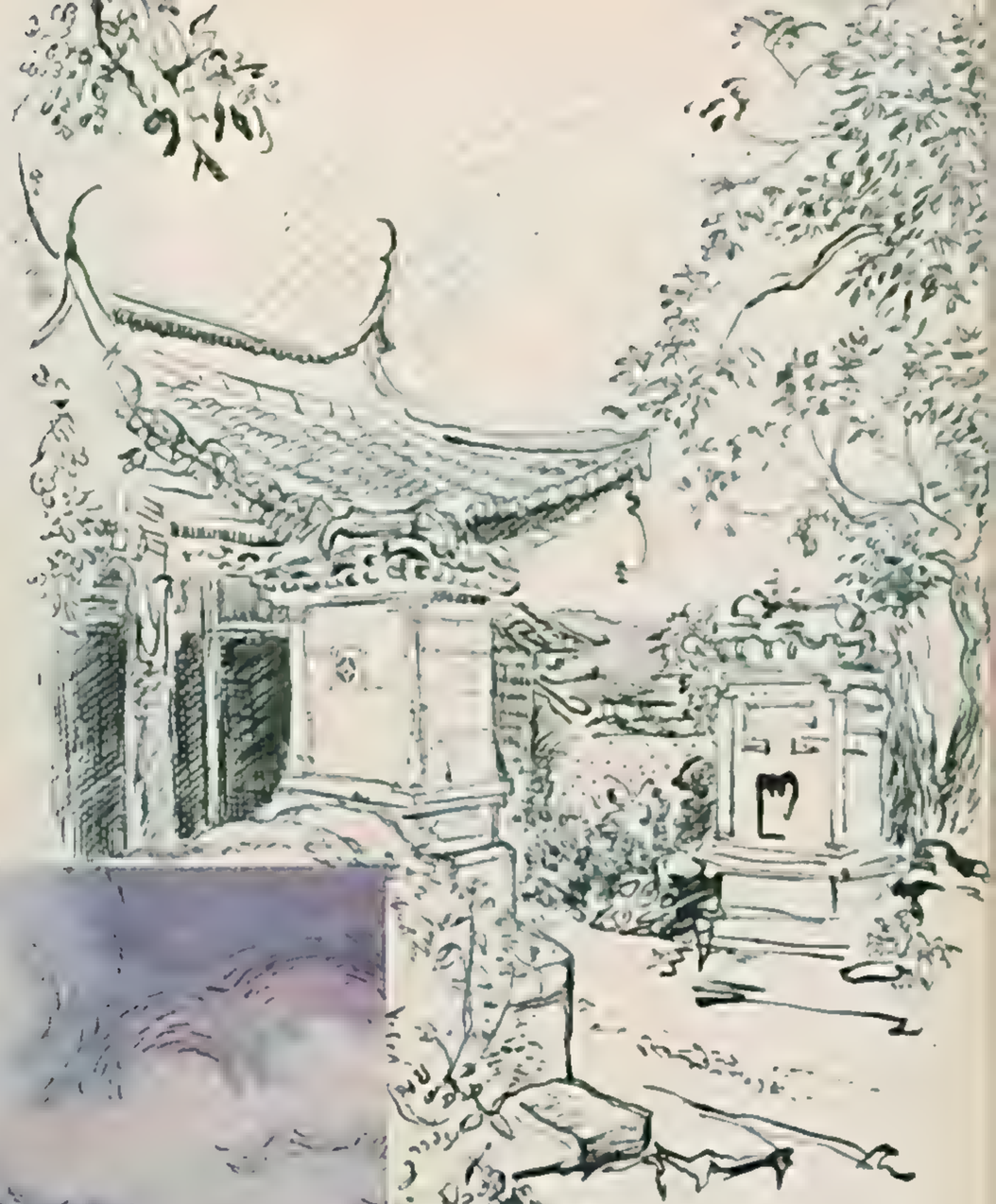
The prevailing China is robbed of all graceful arabesques, is reduced to the essentials—to the common denominator. More mediæval than Ming, the sturdy, squat peasant-folk, almost ceaseless in their toil, resemble less the chinoiseries of Chippendale than, if such things were possible, pictures by an orientalized Breughel or Bosch. The poorest in England and America possess their pot of geranium or cactus at the window—the Chinese bamboo and mud hut is often without the privacy of a door and certainly boasts no sill. Yet it is not entirely due to the seven years of war that our impressions are of such rugged simplicity.

The west of China consists of agricultural and mountainous provinces in which transport has always been poor, and existence hard. Life in these paddy-fields and small dark villages can have changed little with the passing of the dynasties. From early childhood till oldest age, from dawn until dark, every day of life, the people of the country labour with the most primitive implements and for minimum reward. The carrier-coolie, his head bent sideways, minces, like Agag, under his appalling load. Labourers, almost naked but for their enormous Ascot hats, with legs as muscular as Nijinsky's and as wide apart as a wrestler's, plant in the swamps, with zealous speed, the small aigrettes of rice-shoots. The water-treaders, at the wheels by the hour, defy the laws of gravity and cause the water to run up-hill. The river coolies, wearing the short capes of palm-tree fibre that, although of a fashion thousands of years old, are distinctly modern in appearance, strain at every climb as they fight the elaborate currents and the evil spirits beneath the water. Stolid young women weed in the mire—or thresh vigorously, throughout the heat of the day. The children, with a wisp of bamboo, drive the herds of goats and gaggles of geese. *(Continued on page 112)*

General Li Mo An, General Officer Commanding the 23rd Route Army

Dr. H. H. Kung, China's great banker and her skillful Minister of Finance

Procession through Kweilin; endlessly the jogging lines of coolies pass down the road



At Puchang, one of China's many temples

Along the river at Kweilin, a pastoral view of a strategic Allied point in the path of the recent Japanese advances

VOGUE'S JUNIOR FASHIONS

Juniors-in-the-rain

Face it. Rain falls on an average of 126 days annually. The Weather Bureau told us so. It did not tell us, however, on how many of those days showers stopped as suddenly as you turn a faucet, and left Unsuspecting people trapped in too transparent sheets (photograph #1)...or a "reversible" that really only looked respectable down-country. Don't worry, though. This year, raincoats are thoroughly City-bred; *proud* to be caught in the sun. Their broad-shouldered, slim-hipped good lines are worthy of the town-coat you prize most. Their fabrics (bengaline, poplin, satin), their dashing colours, give them *raison d'être* beyond Stormy Weather.

FRANCES MCLAUGHLIN

2 THE NAVY WEARS RAINCOATS

Water babies

1 TRANSPARENT WRAP, 1940

Raincoats are no longer Orphans-of-the-Storm. This year, they are worth a good slice of clothes-allowance even to the most economical budget; have such good lines you want to wear them almost *any* day. (#2) And Navy men do, too. (#3) Acknowledging the new prestige of showers, Franklin Simon has opened a Rain Shop, specializing in "How to be Beautiful though Wet." (#4) Duchesse Royal, one manufacturer, ships out $40 raincoats by the thousand every week. Vogue foresaw the rise of "The Weather Coat." (#5) Feb. 1 issue nodded to this coat for "clement...inclement weather."

3 FRANKLIN SIMON'S RAIN SHOP

4 $40 RAINCOATS EN MASSE

5 PIONEER OF THINGS TO COME

←

Rainbow pink (opposite).
Weather coat of rayon bengaline. Junior Fashion #1. Sizes 9 to 17. $20. Saks Fifth; Neiman-Marcus. Pink lustre lipstick by Mary Dunhill. (Tie a triangle gipsy fashion.)

• Shops in other cities, p. 137.

In New York – they like to dance the Samba

A

When you Samba, wear a dress that needs no special Point-of view..that's as pretty when you Turn (the "Volta," photograph A) as when you Face Your Partner.

B

Whichever way you swirl and sway (the swirl-and-sway is the "Pendulum," B), the Ringside Tables find you good to watch. Because the back of you--décolleté, decked with a rose, a bow--is gala, too.

C

And when you "Convit a Dansar," C, the wide, swinging skirt, one graceful inch longer than usual, breezes nicely about you, instead of inhibiting your knees.

FRANCES MCLAUGHLIN

Everybody Sambas now (like these Arthur Murray dancers). It's such a Happy dance; as much gay, bouncing fun as the Beer Barrel Polka ever was.

New, young dancing

2

The differences in this winter's short evening dresses are as significant as mistletoe in the living-room. A shade-longer skirt—newly (still legally!) full. A décolletage, with a rose or sash, to make you Pretty from the back. Junior Fashion #2. Off-shoulder dress in black rayon faille. Joanne Junior design. In sizes 7 to 15. $18.

#3. Black, sashed dress, full enough for a spotlight Samba. Enka rayon chiffon. Sizes 7 to 15. $23.

#4. Pink taffeta-under-lace bodice, black rayon chiffon skirt. 7 to 15. $25.

#5. A rose marks the V-décolletage of this black rayon moire dress, with back fullness. Young American Deb. Sizes 7 to 15. $25. All, Bonwit Teller

• For shops in other cities, see p. 137

dresses are longer, fuller, pretty from the back

JOFFÉ

FRANCES MCLAUGHLIN

1. ANITA ALVIREZ

FEET ON THE GROUND

2

Ballet slippers no longer confine their talents to the Stage. Like signs of winter, they're seen everywhere now. All the Best young feet are, suddenly, feet on the Ground. Ballet slippers are soft as cream to wear; fun with dance clothes, play clothes, at-home clothes; demand no ration tickets of their Public. That's why everybody loves them so. If you have a hand-span waist, a small impertinent bosom, and a sense of humour, you might dare a Saucy Air, like Anita Alvirez, ballet star of "One Touch of Venus." Ballet slippers for the impudent, "smack-up-straight" stance; a tight-tight jersey; a flaring skirt. Slightly *enfant terrible*... but enchanting (photograph #1). Close-up (#2) of Miss Alvirez' dancing feet. The man who makes the ballet slipper-stance possible is Capezio, theatrical shoe craftsman since 1887, who now manufactures ballet slippers for You and You. (#3) Claire McCardell, designer-for-the-young, brings her fabrics to Capezio, Inc., to have matching ballet slippers made for the clothes in her new collection. (#4) In March, Vogue showed cotton ballet slippers in lolly-pop colours for "slacks...country clothes." (#5) This autumn, a USO troupe of actresses, bound overseas, bought ballet slippers. (#6) At the Stork Club, Miss Patricia Potter and Mrs. Peter Yuile dance in them. (#7) Miss Nedenia Hutton, actress-daughter of Mrs. Joseph B. Davies, Sits an Evening Out in them. And, this year Capezio makes them (as sketched here) in variously delicious fuchsia bengaline, velvet-scalloped; plaid wool jersey; pigskin; chartreuse satin.

3

4

5

6

7

The you, you want Remembered

Doing something for your country! Showing people that a pretty face is also the bright banner of a shining spirit! Managing in minutes and on pennies to look more attractive than ever! When you do your share on the home or war front—and still "look like a million"—you are the kind of woman men have always believed in, loved, and remembered. You are the very reason, simple, easy, inexpensive Daggett and Ramsdell's modern beauty care and makeup exists.

DAGGETT and RAMSDELL • NEW YORK

Accessories to Beauty

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PREVAILING CHINA

(Continued from page 104)

The old women pick the leaves off the tea trees, or tie little bags, against the onslaught of birds, over the ripening plums. With a patient persistence everybody fights against discouragement and disintegration, and in the face of all disasters their spirit remains unbroken and unbreakable. The Chinese smile with contentment, where others would despair, for they are of the Celestial Kingdom. Each farmer, coolie and soldier feels about his lot as Shao Yung, who said, "I am happy because I am human and not an animal; a male, and not a female; a Chinese, and not a barbarian; because I live in Loyang, the most wonderful city in all the world."

Throughout free China, for thousands of square miles, the villages resemble one another in all the essentials—dark, smoky, with grey walls, black tiled roofs. The inhabitants, wearing the invariable indigo-dyed cloth that fades through so many varieties of blue to pale grey, move about their business among an inextricable mass of scraggy chickens, pigs, dogs and babies.

* * *

Under the microscope of the complicated war situation in China today, the Eastern and Western attitudes of mind are shown up in greater contrast. For the British and American soldiers, working with their allies in this country, there is a great deal of mental readjustment to be made. The Westerners have shown a remarkable willingness to adapt themselves to the modes of thought of their Chinese brothers-in-arms.

Perhaps the Americans have always a particular knack of making themselves at home in the most unaccustomed surroundings. Somehow even in China, they manage to achieve an immaculate and satiny appearance; their newly erected *bashas* and mess rooms have a country-club quality. The pin-up ladies on the walls are fresh from the latest and best American magazines; there is always a new supply of Lucky Strike cigarettes. How is it that the American soldier is always seen at the moment when he takes his first puff at a cigarette—the British Tommy when he's sucking at a discoloured fag-end?

Yet without cinemas, ice-cream, Coca-Cola or tinned beer, the Americans in China organize gaily planned evenings off from the air station. They chum up with all and sundry; they scream from their jeeps at the village children a return cry to the welcome "Ting Hao" ("very excellent"); they enjoy local rice wines and raw alcohol, and on Saturday nights they have been known to organize rickshaw races, themselves pulling the rickshaws, turning the tables on the coolies, who are made to sit in the place of their usual clients. *(Continued on page 114)*

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YES! THE NAVY

STILL NEEDS

MORE

WAVES

Running the world's biggest navy is one of the world's biggest jobs. The U. S. Navy needs more smart, up-and-coming WAVES right now . . . here and in U. S. territories overseas . . . and will need their help for years to come.

There is a man-size job with a Navy man's pay waiting for thousands of 20 to 36-year-old American women. There's exciting work to be done in radio, communications, aviation ground activities and dozens of other vital posts. Why not get the whole story? Ask your nearest Navy Recruiting Station or Office of Naval Officer Procurement.

Our war work, at Whiting & Davis, is a very special Service job, too. It has nothing to do with making bags. But after Victory there will be Whiting & Davis mesh bags for you again . . . to go "hand in hand with fashion."

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Again...the creative forward-looking of a J.L.F. original...in a short after-dark dress, adroit enough to be simple yet dramatic. Cohama's 5 P.M., Bur-Mil quality rayon crepe...black, Park Avenue tan, Canton blue, theatre pink, Peacock Alley blue, 7 to 15, at finer stores, about $23.

J.L.F. ORIGINALS • 1372 Broadway • New York 18, N.Y.

PREVAILING CHINA

(Continued from page 112)

The race ends with tremendous upheaval of overturned coolies and rickshaws. Thousands of dollar notes are cheerfully brought out to pay for the fun.

The English are less adaptable and maintain, in spite of the difficulties, a completely English atmosphere in whatever distant part of China they may happen to make their headquarters. At all costs they must have food cooked in the English style. English cooking at home is not always of a high standard. The standard of English cooking is lower in China.

General Sir Henry Maitland Wilson is said to have remarked: "Any fool can make himself uncomfortable."

There are certain groups of Englishmen in China today living completely contentedly in the acme of unnecessary discomfort. Conditions are such that allowances (but few judgments) must ever be made. An enormous amount of magnanimous longsightedness, tact, and patience is shown under exasperating circumstances. The cheerfulness of English and American alike is remarkable, and the further the men are situated from any big town, the higher the morale seems. Groups of officers living together in the mountains who have not seen electric light or tasted liquor for two years, but to whom time no longer possesses any reality, and who know that it may be many years before they see their homes again, are as free of rivalry, petty jealousy, or personal ambition as sailors on a great ship at sea.

The sense of isolation, the remoteness of home, and the mutual difficulties faced in surroundings and in an atmosphere so essentially foreign, have brought about a wonderfully harmonious and sympathetic relationship between the English and the Americans whose lot has been cast in this distant theatre of war.

[EDITOR'S NOTE: *Cecil Beaton, working for the British Ministry of Information, has recently returned to England, with a brief stop-over in New York, after a long Far Eastern tour of duty.*]

SORRY IF WE'RE LATE . . .

The war is taxing the nation's transportation facilities to the limit, and there will undoubtedly be delays in the delivery of your copies of Vogue. We regret the inconvenience to you, but this is a matter entirely beyond our control.

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Now that a new light seems dawning on the world...when once again there may be gaiety in your greeting...how better convey that message than with BLUE GRASS...a gift that is in every sense a tribute to a lady! Give her BLUE GRASS perfume... or make it the entire series in this incomparable fragrance...

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Blue Grass Body Sachet *for top-to-toe fragrance* • **Blue Grass Bath Oil** *for body friction after bathing* • **Blue Grass Hand Soap** *curved to fit your hand*

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Solid Gold Compact with Sapphire Clasp

containing the Superlative

Roger & Gallet Hand-Pressed Powder

CAN YOU SPARE AN HOUR?

(Continued from page 103)

a job; if you know one, tell him the hospital pines for him.

You have a way with invalids, but not enough time to be a Nurse's Aide. You can still be a vital cog in hospital machinery; as a ward aide, you are allowed to give the patients water and fruit-juice, escort their visitors in and out, fix flowers, and beat up knotty pillows. (Some hospitals will give you a short course in the technique of being a perfect ward aide, while others will just put you to it.)

Have you ever been a secretary, a bookkeeper, a stenographer? You are invaluable in jobs ranging from the administrative offices to the clinics; we call you a jewel.

Of course, anyone can file! Not just anyone, but filing requires mainly care and patience.

Are you good in the kitchen? Hospital trays at best are likely to be dreary objects, and it takes time to make them look nice; will you take the time? If so, the hospital will take you.

Have you had any librarian's experience? If so, hospitals need library aides; if you've had no such experience some hospitals will give you a course, others will just take you on *sans.*

Can you tie a neat parcel? Everything the surgeon wears in the operating room, his coat, mask, et cetera, must be bundled up before going into the sterilizer; see where you come in?

Did you take a laboratory course in college? Just tell the hospital that and watch them rush you into a job.

Have you a soothing way about you? You might be assigned to wheeling patients to the X-ray, or treatment rooms; they are always apprehensive, and the right word makes a vast difference in their trip.

Are you interested in social service work? You might like to be a volunteer case aide; this requires a little training, but the work is interesting.

Would you like to have been a doctor? Then volunteer for work in the operating room; learn how to interpret the nod of the nurse, to recognize when she wants you to fetch a sandbag, oxygen, et cetera.

These are just a few suggested jobs...the hospital situation everywhere is desperate, but the type of volunteer needed varies in each community. If you live in New York, and are ready to spare some time, go to the United Hospital Fund's Volunteer Bureau, Room 1800, 370 Lexington Avenue, in New York; this bureau will refer you to the hospital nearest you, and to the job you're most suited for. If there isn't such a bureau in your city, go to the American Women's Voluntary Services, or to the local hospital.

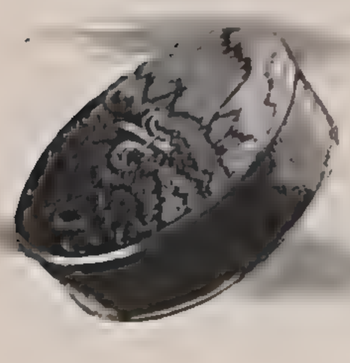
Why many of loveliest actresses use this exciting LIP-ALLURE

Give *Your* Lips This Tantalizing Luscious Beauty!

You, too, can imbue *your* lips with Louis Philippe ANGELUS Lipstick —the same bewitching lip-allure used for years by many of the loveliest screen actresses and social celebrities.

The remarkably beautifying qualities of ANGELUS are due to its special creamy base. It is *evenly balanced* "just right" in texture. Just *hard* enough to enable you to outline your lips in any shape you desire—just *soft* enough so that it spreads on divinely smooth and "stays put" for hours without caking or drying.

ANGELUS is famous for its gorgeous *clear* shades. Economy size only 49¢, de luxe size 79¢, plus tax. At all cosmetic counters.



"Glamour-Veil" Your Skin With Triple-Refined ANGELUS Face Poudre

ANGELUS Face Poudre is *triple-refined* to insure enchantingly smooth texture—it clings for hours without caking. Economy size only 49¢ (plus tax). Also handsome de luxe size. Seven glorious shades.

THE HOUSE OF

Louis Philippe

ANGELUS LIPSTICK—ROUGE—FACE POUDRE—CREMES—MAKE-UP

VOGUE'S CHRISTMAS GIFTS

The following stores throughout the country have the Christmas Gifts shown on pages 85, 86, 87, 88, 89.

ALABAMA
Birmingham . . . . . Burger-Phillips

ARIZONA
Phoenix . . . . . Korricks'

ARKANSAS
Little Rock . . The M. M. Cohn Company

CALIFORNIA
Fresno . . . . . Cooper's Dept. Store
San Francisco . . . . . The Emporium

CONNECTICUT
Hartford . . . . . G. Fox & Co.
Waterbury . . . . . Forester, Inc.

DELAWARE
Wilmington . . . . . Bird-Speakman, Inc.

DISTRICT OF COLUMBIA
Washington . . . Julius Garfinckel & Co

FLORIDA
Jacksonville . . . . . Furchgott's, Inc.
Tampa . . . . . Maas Brothers

GEORGIA
Atlanta . . . . . J. P. Allen & Co.

IDAHO
Boise . . . . C. C. Anderson Stores Co.

IOWA
Cedar Rapids . . . . The Killian Co.
Des Moines . . . . . Younker Bros. Inc.

ILLINOIS
Chicago . . . . Carson Pirie Scott & Co.
Evanston . . . . . Lord's

INDIANA
Indianapolis . . . . . L. S. Ayres & Co.
South Bend . . . . . Ellsworth's

KANSAS
Hutchinson . . The Wiley Dry Goods Co.
Independence . . . . . Montaldo's
Topeka . . . . . The Crosby Bros. Co.
Wichita . . . . . Geo. Innes Co.

KENTUCKY
Louisville . . . The Stewart Dry Goods Co.

LOUISIANA
Baton Rouge . . . . . The Dalton Co.

MASSACHUSETTS
Boston . . . . . Wm. Filene's Sons Co.
Lowell . . . . . The Bon Marché, Inc.
Springfield . . . . . Albert Steiger Co. (Hall Galleries)

MICHIGAN
Detroit . . . . . The J. L. Hudson Co.
Kalamazoo . . . . . Gilmore Brothers
Pontiac . . . . . Arthur's
Traverse City . . . . Marie-Evelyn Shop

MINNESOTA
Minneapolis . . . . The Dayton Company
St. Paul . . . . . Field-Schlick, Inc.

MISSISSIPPI
Jackson . . . . . R. E. Kennington Co.
Meridian . . . . The Liberty Shops, Inc.

(Continued on page 120)

Just the glove to lend a crisp, clean accent to a tailored suit. And don't overlook the new double stitching that gives a smart feather-stitched effect. Made of wonderful Elvette double-woven cotton fabric that wears longer, looks smarter . . . so easy to wash. White or colors. PICARDY . . . about $3.25.

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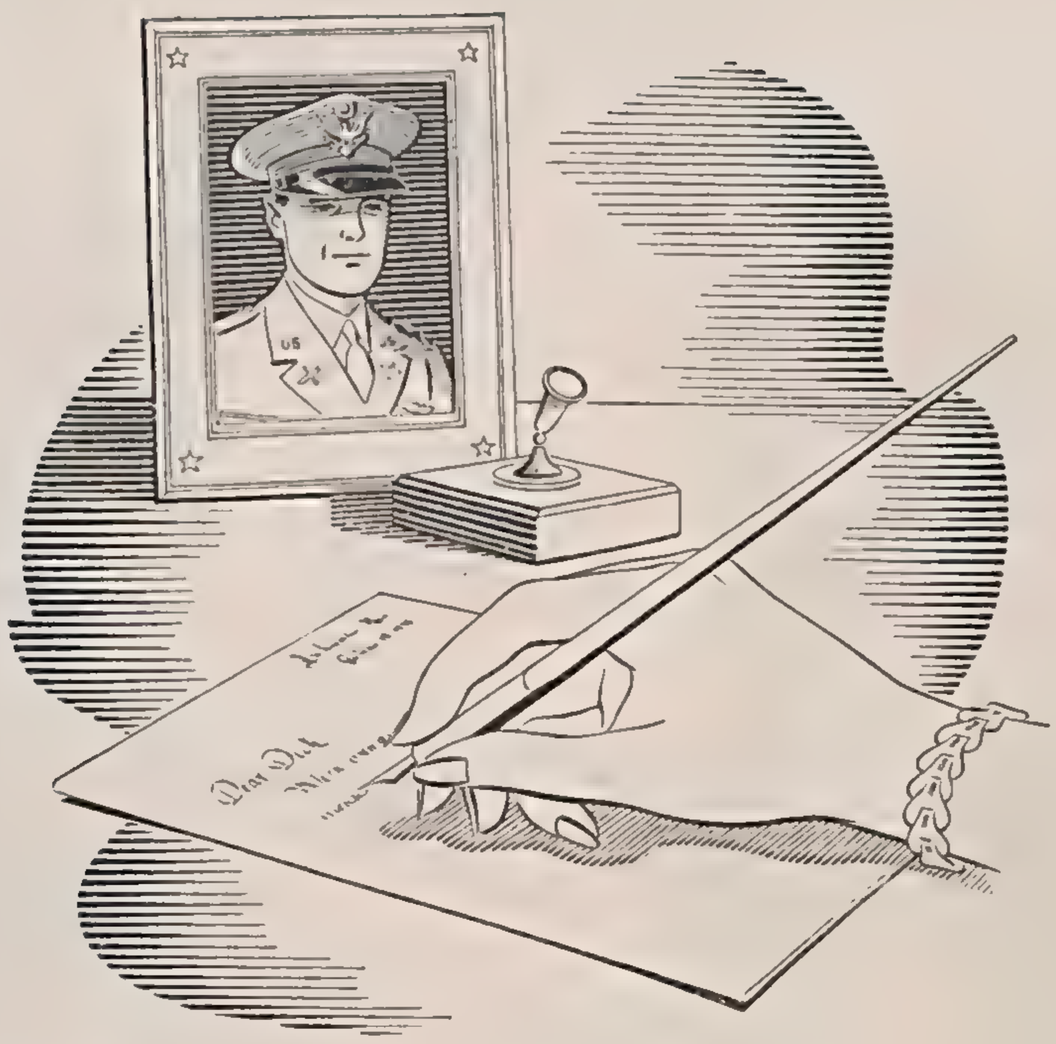

This year, of all years,

write **your**

Christmas greetings, too

Nothing takes the place of a letter in your handwriting . . . on your stationery. Especially for your folks in the Service at Christmas time.

Of course you have sent them your packages long since. But a Christmas message can never come too late. Every letter brings old memories of peaceful Christmases at home . . . no matter when or where it is received. So this year, of all years, *write* your Christmas greetings, too.

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VOGUE'S CHRISTMAS GIFTS

(Continued from page 118)

MISSOURI

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St. Louis . Scruggs-Vandervoort-Barney, Inc.
Sedalia . . . C. W. Flower Dry Goods Co.

NEBRASKA

Lincoln . . . . . Miller & Paine

NEW YORK

Albany . . . . . John G. Myers Co.
Binghamton . . . Hills, McLean & Haskins
Buffalo . . . . . L. L. Berger, Inc.
Poughkeepsie . . . . Luckey, Platt & Co.
Rochester . . . Sibley, Lindsay & Curr Co.
Saranac Lake . . . . Emily Durell Shop
Syracuse . . . . . The Addis Co.

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Charlotte . . . . . Montaldo's
Greensboro . . . . . Montaldo's
Raleigh . . . . . Taylor's
Winston-Salem . . . . . Montaldo's

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Cleveland . . . . . The Lindner Coy
Columbus . . . . . Montaldo's
Toledo . . The Lamson Brothers Company
Zanesville . . H. Weber Sons & Company

OKLAHOMA

Bartlesville . . . . . Montaldo's
Oklahoma City . . . . . Halliburton's
Tulsa . . . . . Seidenbach's

OREGON

Portland . . . . . Meier & Frank Co.

PENNSYLVANIA

Harrisburg . . . . . Mary Sachs
Hazleton . . . . . Wears, Inc.
Lancaster . . . . . Mary Sachs
Philadelphia . . . . Bonwit Teller & Co.
Pittsburgh . . . . . Joseph Horne Co.
Scranton . . . . . The Heinz Store
Stroudsburg . . . . A. B. Wyckoff, Inc.
Washington . . . . . Hal Lewis

SOUTH CAROLINA

Columbia . . . . . Cullum & Cullum
Greenville . . . . . Cabaniss-Gardner

TENNESSEE

Chattanooga . . . . . Miller Bros. Co.
Nashville . . . . . Harvey's

TEXAS

Abilene . . . . . Ernest Grissom's
Austin . . . . . T. H. Williams & Co.
Dallas . . . . . Neiman-Marcus Co.
El Paso . . . Popular Dry Goods Co., Inc.
Fort Worth . . . . . The Fair
Houston . . . . Levy Bros. Dry Goods Co.
San Antonio . . . . . Frost Bros.
Wichita Falls . . . W. B. McClurkan & Co.

UTAH

Salt Lake City
Zion's Cooperative Mercantile Institution

VIRGINIA

Richmond . . . . . Thalhimers

WASHINGTON

Seattle . . . . . Frederick & Nelson

WEST VIRGINIA

Clarksburg . . . . . Broida's, Inc.
Parkersburg . . . . . Broida's, Inc.
Wheeling . . . . . Hal Lewis

WISCONSIN

Milwaukee . . . . T. A. Chapman Co.

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ENGLISH SPEAKING UNION

(Continued from page 69)

much in common. Inevitably, the difference between vocabularies was given good measure. Cautioned the War Department: "To say 'I look like a bum' is offensive to their ears, for to the British this means that you look like your own backside." Countered the Ministry of Information: "Remember that your visitors may find British slang flat, hackneyed, monotonous, and colourless."

But if the War Department could dispose of the language difficulty with a long glossary and a wink ("it isn't important—just a tip if you are trying to shine in polite society") it was plainly uneasy about the other problems involved. Here are the first four section headings in *A Short Guide to Britain:*

"No Time to Fight Old Wars—British Reserved Not Unfriendly—Don't Be a Show-off—The British Are Tough."

While in *Meet the U. S. Army* the Ministry believed that: "On the other hand, if you avoid politics, you should find a New Englander easy to talk to; his background has much in common with your own." On the first page of the same publication two lines by Ogden Nash were quoted:

"....every Englishman is convinced of one thing, viz:

That to be an Englishman is to belong to the most exclusive club there is."

"Today," was the comment, "we have the chance to show that we are not so 'exclusive'."

So we had. But were we going to be allowed to take it?

In a list of "Some Important Do's and Don'ts" in *The Short Guide*, ten of the eleven items were don'ts and the eleventh was a somewhat despairing adjuration to "use common sense on all occasions."

The Americans who came down the gangplanks into Britain came into a dream-world of prohibitions. Don't show off. Don't criticize. Don't speak until you're spoken to. Don't make fun of them. Don't eat their food. Don't intrude where you are not wanted. Use common sense on all occasions.

The British who awaited them were in no better case. The newspaper feature writers had gone to work with gloomy zest on the subject of the visitors. Don't offer them food, they won't like the way it's cooked. Don't insist on asking them home, there are other things they may prefer to do with their free time. Don't give them tea, they don't like it. Don't give them coffee, we can't make it. Don't be shocked by their contempt for formalities. Use common sense on all occasions.

Behind all these grandmotherly expressions of anxiety there was a certain amount of knowledge. With the aid of sociologists, anthropologists, statisticians, *(Continued on page 124)*

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ENGLISH SPEAKING UNION

(Continued from page 123)

and public opinion samplers, the authorities concerned had taken a peek at the murky record of British illusions about America and American illusions about Britain and recoiled in horror.

A survey had shown that, for most British moviegoers, "The Grapes of Wrath" gave the truest film picture of contemporary American living. On the other side, quite a number of the incoming Americans were no less fantastically getting ready to help Mrs. Miniver prune the roses. Both sides, too, had their mediævalists: Americans who liked or disliked Britain in terms of Norman castles, belted earls, and absolute monarchy; British who saw America as the home of Red Indians, Buffalo Bill and Scarface Al. Then there were the "same language" sentimentalists who had been misled by the similarity between the two languages into thinking that the two peoples and countries were practically the same. And these were perhaps the most disturbing groups, for since 1939, public relations organizations on both sides had found appeals to this sentiment useful in emergencies.

Well, it was too late now to do much more than cross your fingers. The children were off to the party in their best clothes and on their best behaviour. It was to be hoped that both would stand the strain and keep the party dull.

Fortunately they did not.

There were two saving graces. At that time neither Americans nor British realized just what sort of a problem in human relationships they were up against. There was accordingly very little self-consciousness to be overcome. More important still was the fact that, among the denominators common to all the great English-speaking democracies, is the robust ability to ignore printed advice.

There was a short period of somewhat stiff-necked and wary mutual inspection; then suddenly, it seemed, the frills came off, the hair came down and the party began to warm up. Criticisms flew back and forth like custard pies in a Keystone restaurant. British hostesses made what they said was coffee and Americans said they preferred tea. Because they were homesick, Americans boasted and because the British had been taking the Churchill blood-sweat-and-tears cure they were unreasonably tetchy. Boys from small Prairie towns found themselves stationed in big cities and turned what was in fact a dislike of big city life in general into a dislike of the British. People in country villages in Britain found their populations suddenly increased by a few thousand city-dwelling Americans with corresponding results. Mediævalists on both sides were quickly disillusioned. Instead of Gary Cooper there was a short, bald salesman from *(Continued on page 125)*

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ENGLISH SPEAKING UNION

(Continued from page 124)

Dayton, Ohio, and instead of belted earls there were Air Raid Wardens with sinus trouble. Instead of Al Capone there was a myopic æsthete from Harvard with a pocket Catullus and instead of castles there were blast-furnaces and collieries.

On the whole, however, it was the "same language" sentimentalists who came off worst. Their disillusionment was specially painful, for they destroyed one another. During nineteen forty-two quite a lot of Britons and Americans had conversations which began with mutual congratulations ("after all we do speak the same language") and ended in nationalistic disputes sometimes so vehement that even a Colonel McCormick might have counselled moderation.

There were also, during that period, large majorities of Americans and British who ignored official advice with less spectacular but more amusing consequences. British girls of High School age began, as far as coupons would allow, to copy what they thought were the current American High School fashions. The results would no doubt have seemed a trifle outrageous to American girls (especially as to the slang, the hair-do's and the vociferous gum chewing) but the kids were doing their best.

Many American boys, on the other hand, were cultivating reticence and the British soldiers' habit of drinking strong Indian tea at all hours of the day.

But to the harassed authorities, these majorities seemed unimportant. Anglo-American relations were bad, very bad. Everybody said so. Then a survey brought to light a very peculiar fact. Anglo-American relations were worst among Americans who had not met any British and among British who had not met any Americans. And there, at last, it was.

When British and Americans had met one another they had quickly realized two things: that the language similarity means less than nothing and that the immense differences between our two peoples are not barriers to understanding but bridges to it. Great differences are always easier to understand than slight ones.

Perhaps, at first, it was easier for the British. An American, Margaret Mead, has pointed out that there exists an old British tradition of cultivating those who differ from the majority because they may yield valuable new ideas. Well, here the British are well in the majority and they are learning a lot from the American minority in their midst. They are learning strange things: that, for instance, an American soldier who leans against a lamp-post with his hands in his pockets is not the same as a British soldier doing the same thing. The first may be a philosopher watching people go by or just a tired man *(Continued on page 126)*

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ENGLISH SPEAKING UNION

(Continued from page 125)

resting; the second may be either a drunk or a lout, but in any case a bad soldier. The Americans too are making discoveries. They are, for example, beginning to perceive through the self-conscious fog with which most Britons surround themselves, the nature of those qualities of "character" which we prize so much and yet find so difficult to explain.

And what is the effect of all this? Are the Americans becoming Anglicized? Are we becoming Americanized?

Here is a true pub story.

The game of darts as played by Englishmen in English bars is a very stately affair. In peace time, teams carefully chosen from among the customers of one pub will go to another pub to play another similarly chosen team. The atmosphere of these matches is smoky but serious. The darts are thrown in comparative silence and comments on the game are quiet and tense. There is not much drinking. The Union League could not be more sedate.

A week ago such a pub had a dart match on. Only this time, the visiting team came from an American bomber field nearby. In the team were a Fortress pilot, his bombardier, a waist-gunner and the engineer. With them came their supporters, all American airmen.

The game began solemnly enough, but as the scores mounted, the Americans began to root for their team. Soon every American throw was prefaced by shouts of "hold that line" and "block that kick" and failures were greeted with loud boos and groans.

An Anglo-American relations expert would have been in despair. The boys were not doing as the Romans did. The English, however, seemed unmoved. They played darts as they had always played it, quietly, muttering the usual *clichés* about difficult shots. But who could tell what unmentionable things they were thinking? It was not until closing time that any comment was made on the visitors' strange behaviour. It came from the Captain of the British team:

"Well, thanks, gentlemen. One of the nicest evenings we've ever had. We'll have the return next week, eh?"

The Americans and the British in Britain are discovering truths about one another and these truths are of the kind that stick. When the war is over, and perhaps before, men from Iowa and Texas, Tennessee and Oregon, New Jersey and California, Americans from every state in the Union, are going home. They will be taking new ideas about us with them and they will be leaving us with new ideas about Americans.

It has been said that no good ever comes out of any war. A lot of old ideas are going these days.

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MESSES—MAN MADE

by Arthur H. Deute

"Ah don't mind messes de men folks makes in mah kitchen provided dey eats de messes," said Floralee, and in those few well-chosen words she laid down the rules and regulations governing male intrusion into the sanctity of her domain.

Now, the culinary creations which the amateur male chefs bring into being may properly be termed "messes." Often they consist of oddments brought together from far and wide. As Floralee used to say: "Dey ain't nothin' like it in no receipt book, nor in no cook's head, but it all do ooze down mighty nice and gentle. Ferinstance dat duck soup—"

Here is the Baltimore version of duck soup—strictly a dish or rather a "mess" for the amateur chef to bring together on a Sunday afternoon and evening:

It all begins with having roast duck for Sunday dinner and seeing to it that there is about one more duck than can be eaten up. This point is of first importance. Then there are two other ducks which do table duty. In short there is left, after dinner, the whole of one duck and the carcasses of two more. All this must be borne in mind if duck soup is to burgeon forth for supper. When dinner is over and the cook has innocently enough left the kitchen to its own devices, the amateur chef grasps the unused duck firmly in his left hand and with a sharp knife in his right removes all the meat from this duck and lays it to one side. "In reserve," as the French cook books put it.

Now there are three carcasses all in a row. And these go into a kettle into which cold water is poured. As all this comes to a boil, a sliced onion is added and a few bay leaves. Cooking steadily for a couple of hours will result in a good, dark-coloured broth. This is then strained and returned to the kettle to be reduced to two quarts of liquid. The carcasses have done their duty and will be excused from further participation.

Into the broth goes a cup of rice, well washed. Cooking steadily and adding hot water to replace evaporation so that the two-quart mark may be retained, the rice will have turned into thickening in about an hour.

It is now time for real action. The meat of the duck has by this time been cut into bits, preferably rather slimmish bits, about a quarter of an inch square by an inch long. And now this (there should be about four cups) is merged with the broth. This mixture is brought to the boiling point and held there a matter of five minutes. As this goes on, the soup is checked for seasoning with pepper and salt. It is now ready for the final touch—first, a heaping tablespoonful of minced parsley. Second, four hard-boiled eggs cut into quar- *(Continued on page 128)*

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MESSES—MAN MADE

(Continued from page 127)

ter-inch dice. Third (and here the sheer artistry of the chef comes to the fore) the addition of just enough finest Madeira wine to give the desired flavour. A couple of tablespoonfuls may be enough, while a more robust taste would ask for more. Adding, stirring, tasting—that's the rule when touching up with Madeira. And of course there is no more cooking once the Madeira is added. There are Marylanders who have tasted this duck soup in the Baltimore manner, who will solemnly assure one that since the discovery of terrapin, nothing so intriguing has been brought forth as this.

With duck soup there should come freshly made and buttered toast. And the accompanying beverage may well be the rest of the bottle of Maderia.

* * *

Starting with the Maryland shore line and working on down to about New Bern in North Carolina, there is a native fish stew which is a popular concoction for the amateur chefs—especially when they have caught the desired fish and are hungry at the water side. So far as I know, this dish has no official name. It is called merely "fish stew."

The start is made with the landing of a supply of the proper fish. These are, in these waters, apt to be rock or sea trout, though any similarly sized firm fish will do as well. Count on a pound of fish per participant. The fish, once cleaned, are cut into slices about an inch and a half to two inches in thickness.

All prospective diners are called upon to help. The merry wight in charge of the fish is in the middle of his chore. If the stew is to be cooked in the open, the fireman is busy building up his fire and preparing the forked sticks to hold the kettle; another "chef" is slicing onions; a third is busy peeling potatoes and slicing them in quarter-inch slices.

When the fireman has his fire under way and his kettle properly hung, he takes a pound or so of fat pork or unsliced bacon and cuts this into quarter-inch dice, propelling them at once into the iron kettle. Soon the meat starts to fry happily, giving forth of the fat, and when the dice are brown, they are removed for future reference.

Now comes the fish man and places a layer of fish on the floor of the kettle—then the potato man and places a layer of sliced potatoes—then the onion man and he places a layer of sliced onions. Then salt and pepper. Then more fish, more potatoes and onions and so on until the kettle is nearly full.

Hot water is added to fill the cracks and crevices and cover the solids. And in time the water comes to the simmer—but not to the boiling point. And there it stays. The water must not boil. The contents of the kettle must not be stirred. Everything is slow and easy and gentle. A little hot water may have to be added from time to time to replace the evaporation. Some chefs who are said to be contaminated with the Coney Island touch must add a few cups of canned tomato, but that is *(Continued on page 129)*

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MESSES—MAN MADE

(Continued from page 128)

a debated question. If there is a tomato and a non-tomato school of thought, it is best to prepare a round of drinks and then argue the subject and act accordingly—but at once. With proper simmering, in about an hour and a half the potatoes are tender, which means the stew is done. At this point, a drink preliminary to the serving of the stew is *de rigueur.*

Now presents himself the egg man—and he is supplied with two freshly laid eggs per party member. These are opened and dropped gently to poach in the broth. When the poaching is complete, the dishing-up commences: a large soup plate or bowl is filled with stew—seeing to it that fish and potatoes and onions as well as broth are included. On top comes an egg or two. And then over all comes a sprinkling of the cracklings—the now dry dices of meat. With this stew should come chowder crackers and butter, and pickles, olives, celery, artichoke hearts in oil, and all such trivia, too.

Here is tongue hash—an ancient Maryland dish which the men folks who have a flair for preparing food have made for generations, if not centuries.

Boiled smoked tongue is sliced in quarter-inch slices and then cut into quarter-inch cubes. For each cup of tongue there is made up another cup of raw potatoes in quarter-inch dice and for every two cups of tongue there is half a cup of minced onion.

All of this is mixed and put into one huge iron skillet, and over the mixture broth or hot water is poured. Salt and pepper are added and then the crowning touch, a few spoonfuls of the herb marjoram. The amount depends upon the taste. Best to start with a small amount, taste, and add, if desired.

When the potatoes are tender, which means about half an hour of active bubbling over the fire, the dish is ready and a grand dish this is. Served on huge plates with cole slaw, pickled beets or a salad of mixed string beans, beets and onions, this is a noble main course for a meal prepared by the mere man. And the beverage is obviously an ample supply of bottled beer.

Georgia Brunswick Stew is one of the great dishes of the South and each cook maintains there is but one way to make it. The meat base and the broth may mean squirrel, rabbit, possum, chicken, or even beef or veal, but mostly the idea is chicken.

A chicken or two is placed in a huge kettle and covered with water, cooking with just salt and pepper, until the meat falls from the bones. Then the chicken is removed and the meat cut into edible portions. The broth is strained. And then in go whole kernel corn, fresh or canned; little lima beans, fresh or canned; tomatoes, fresh or canned. These are the base vegetables. Potatoes may go in and okra is liked by some. Some chopped onion goes in for seasoning. And cooks who look down upon their professional friends will add a cupful of diced fried ham or bacon. All this is cooked together until done and then the chicken or other meat comes in for a final mixing and cooking up. And then into the soup plates or bowls. "And dat," says Floralee, "is food with a big F."

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HOW TO NEGLECT THINGS GRACEFULLY

By Lucy Chew

AMONG the many Charm Schools still functioning in wartime, I know of none that teaches you to neglect Things Gracefully. Responsibilities multiply; no day is long enough to accomplish half the things expected of you. The nights are too smart to allow you to recuperate from the strenuousness of the days. (Like Alice and the Red Queen, you run till you're out of breath, faster and faster, merely to keep in the same place.) To get somewhere else you must run at least twice as fast. The question is: Can you last? The answer is: You had better last! You are too precious now to be spared on the home front. Even if you are committed to no other war job than your weekly stint in the OCD, the Government counts on you to keep on buying War Bonds. And you are determined not to abandon all your recreations and interests—your reading, your theatre-going, the movies, and other avocations. There is one way you can slow down, and that is by learning cheerfully to neglect the household.

We shall assume that your house is in any typical American suburb. Husband plus Garden, plus Children, plus Car, minus Servants, multiplied by Your Own Efforts, equals Frenzied Work with the end products of Pride of Accomplishment, but Extreme Fatigue. Divide Frenzied Work, however, by Common Sense plus a Sense of Humour, and what do you get? Satisfaction plus Longer Life (in which to buy War Bonds).

Gertrude Stein once wrote succinctly: "Remove the Garden and the House is larger." Discouraging, whichever way you look at it, for in these times you don't want a larger House or a larger Garden. The ideal would be to remove them both, but obviously that can't be done.

Your husband can safely be neglected when 1—he is working away from home; 2—working at something at home; 3—in bed and asleep. It isn't safe to neglect him at other times. Otherwise he might not last—to make the place shipshape in the spring, cut the lawn in the summer, burn leaves in the autumn, and shovel the snow in the winter—and to buy War Bonds during all four seasons.

Neglect your children exactly as much as you do your husband—particularly when they are at school or safe at home or in the garden. Neglect dirt and noisiness—remember that a small child is nothing but a noise with dirt on it. Give the children at least one room of their own in the house in which to work out their cherished plans, no matter how futile these may seem to grown-ups. Give them a bit of the garden for their own, too. The only rule about children you must never break is: don't leave little children alone without having some one responsible for them within earshot.

The Garden will stand more neglect than the House. Drought in some parts of the country and too much rain in others; Japanese beetles; the scarcity of sprays and fertilizers; the fact that the man who used to work for you twice *(Continued on page 131)*

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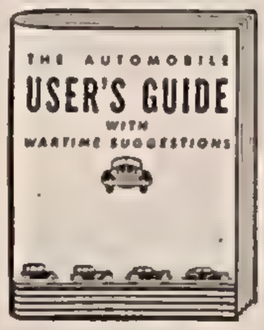

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TO NEGLECT THINGS

(Continued from page 130)

a week has gone off to war—these are all good excuses for the lack of annuals, only some zinnias, and a few bright, self-seeded cosmos. Just do what you can to maintain the perennials, particularly your roses. Encourage visitors to take a long view of the Garden from the House. Then they will admire the scanty spots of colour, and will not observe the prolific crop of weeds. If you haven't a Victory Garden, make much of the fact that you have helped with a neighbour's and have canned her surplus tomatoes and beans. Nowadays it is quite creditable to be a sharecropper.

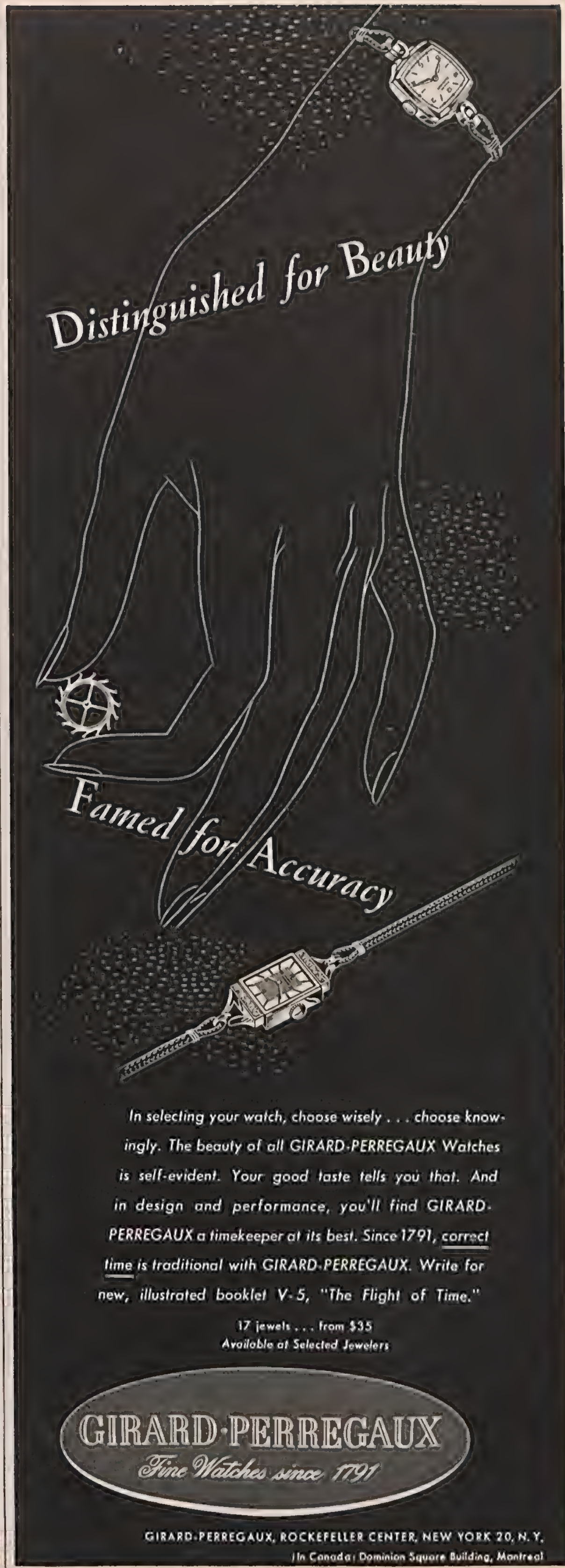
Now let's look at the House. Gone are the servant props that used to uphold the domestic economy. But gone, too, are the hundreds of problems connected with servants. Dwell on this compensation. Life has shrunk to a simpler order, involving just you, your husband, and the children. The chances are that aside from commercial agencies still functioning, such as laundries, and plumbers, all the services you can command are in the family. They are precious assets of energy, so don't waste them.

You have long since (I hope) put away superfluous bric-a-brac and silver. Also all the little rugs which were never much use except to trip over. Plain surfaces are much easier to dust. Yet no matter how much you eliminate, the House still has those rooms, those baths, those halls. They all, like so many naughty children, whimper periodically for attention. Let them whimper. A little wholesome neglect is good for spoiled darlings. Only once a week, go over the floors with a dry mop, at the same time dusting the furniture upstairs and down. Use the vacuum cleaner only when you must. Only every two weeks wash the much smaller area of the pantry and kitchen linoleum floors. If you can't send window curtains to the laundry and you have Venetian blinds, take the curtains down, and keep the blind slats well dusted. Window panes inside the House are within the scope of your own endeavours. Leave the outside panes to be washed by the rain or not at all.

Week after week, mending and laundry make up a tedious slab of inescapable work confronting the conscientious housekeeper. Mending can generally be postponed—especially if thrust into an empty drawer—till the coming of a mournful rainy day that inspires you to tackle it all at once. But the laundry-problem is more exacting. Thank heaven for what they call "Economy Wash." They do your husband's shirts, and iron all flat-work, but leave the other things rough-dried. These I suppose you must iron, and you'll also have little things to wash.

Concentrate as much on housework as possible in a Big Day, on the principle that you may as well be the Complete Housekeeper while you are about it. This is the time *par excellence* to neglect your mind. Don't give it a single thought. It, too, will survive neglect. Thought for food is food enough for thought.

That brings us to the crux of the whole matter *(Continued on page 132)*



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TO NEGLECT THINGS

(Continued from page 131)

—those three meals a day, seven days a week! How are you going to reduce that responsibility? One way is to go in for simpler dishes—casseroles, all-embracing soups, ragouts, and so forth, morning, noon, and night (rationing is your friend here though you may not realize it). Another is to slither gracefully out of the breakfast each week by convincing your husband that if you get twenty meals for him he ought to be willing, nay eager, to get the twenty-first for you. You can make it as easy as possible for him, so as not to tax his temper, ingenuity, and culinary expertise, by letting it be Sunday morning breakfast, consisting of coffee, bread, and butter, and his particular idea of a scrambled egg. You eat it sitting up in bed, wearing your prettiest bed jacket, with your hair curled just so. After which you read the Sunday newspaper and feel at once depressed and enlightened as you catch up with the news of the week.

Decide upon the easiest fashion of wearing your hair (it is likely to be also the most becoming), and always keep it trim, for you cannot waste much time at the hairdresser's. On the other hand it doesn't matter what your hair looks like or what colour lipstick you have on when you are in the topmost branches of your apple-trees or pear-trees, rescuing what fruit has survived the spring frosts, coddling moths, impotent sprays, greedy squirrels, and strident-voiced blue jays. When you are up a tree you are "up a tree," and you can't be glamorous.

What about the Car? Use it to the limit of your coupons when you are miles from shops and trains. Don't let its tires get deflated, its battery run down, its lubrication neglected, however starved for long drives it looks. But let it stay unwashed and unpolished, if they depend on home work.

If, after trying these various minor ways, you want to practise Neglecting Things in a Big Way, avoid joining any organizations or projects that are mere time-wasters. Learn to be swift and discriminating in all decisions involving both you and your time.

Summary

Don't "save" your family. Be sure your husband and children do their full share.

Don't dust every day. Twice a week will do.

Don't fuss with elaborate dining-room life. Your best china and gayest table setting right plunk in the kitchen will do.

Don't be hounded by dirty dishes after dinner. Rinse them and place in a covered container and do them in the morning.

Don't think of fancy service. Make the most of buffet, trays, or the boarding-house reach.

Don't "keep things up." Neglect all but essentials, then have an occasional bang-up, clean-up day, mending, laundering, pressing.

Have your friends in all the time. Tea and available liquor is always easy to serve. Grocer's crackers and cookies are good; fancy hors d'œuvres mere chichi.

Always put pleasure and fun ahead of housewifely duty.

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PARIS OPENINGS

WITH grateful hearts and loving hands, the French made their winter collections in the nature of an art exhibition. All were done in good faith and trustingly—as a sort of gesture, much like giving the last resources of their larders to the Allied Liberators when they came in. Each dressmaker wanted to express some sort of *joie*. Every one is a bit bewildered by being free, but all are adjusting themselves to the new way of life. All know that there can be no buyers from abroad. All know that many of their French clients have retired into mourning, that their boys are joining Leclerc's army, their daughters are joining the French *secours*, that it is no longer patriotic to buy in the Black Market.

The French realize that enormous problems await them: that several million deportees, war prisoners, and refugees from battle areas, must be clothed and fed; that many will be mentally deranged by returning to villages that are literally cemeteries, to children born in their absence, who are tubercular and rickety, or lost in the shuffle. Spectacular surface reports rarely show that many working girls ought to be in sanatoriums; that the man who waits on table has a crucifying sciatica, his family is missing, he has only his waiter's suit, his shoes are lined with paper and cost him more than two months' wages.

Even Frenchmen who have suffered deeply have no resentment against the apparent frivolity of the couture. People need work, the midinettes need their six hundred francs a month, they need the hope of a career and steady pay. Fashion is one of the great industries of France. It is the life blood, bones, and sinew of a large part of the male and female population of one of the great cities of the world, and has ramifications all over the country: Lyons silk makers, embroiderers, lace makers.

Couture members agreed to show only forty models each. Only sixty per cent. contain any "wool"...which means "ersatz" wool. There is no silk. Cotton is as rare as nylon is in England. Houses that specialize in tailoring are limited to twenty-five models, with restrictions on materials and finishing.

Lucien Lelong, as President of the *Syndicat de la Couture*, has done a remarkable job. He exhausted himself trying to keep the workers busy, and a little flame burning on the altar of beauty for beauty's sake. He has been of inestimable value in keeping alive the French fashion industry, upon which the livelihood of so many depends.

One of the new hopes of the couture is Mad Carpentier, former *première* at Vionnet, and a brilliant student of that great designer. Vionnet has resigned. Alix has become "Grès," a new house, and is designing well, although many of her clothes are difficult to wear in an age of bicycles. Molyneux, who was in Paris on an official mission from London, was enthusiastically welcomed back to Paris. His old colleagues, Lelong and Mme. Lanvin, the Doyenne of the Couture, and many of the other couturiers gave a special party for him.

The new fashions are simpler; simpler yes, but not simple. Paris still has an un- *(Continued on page 134)*

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PARIS OPENINGS

(Continued from page 133)

suppressible exuberance that expresses itself here and there. The silhouette is slimmer, skirts are straighter, sleeves have been reduced, coats are less flared and flounced. The waist remains very snug at its natural line. Shoulders are still padded but they are now softly rounded with the sleeves set in lower. Here and there one sees large sleeves on coats. Attention is focussed on the bust, and on the hips, by means of flares, basques, pannier pockets, and girdling sashes.

For the bitter cold ahead, there are hooded coats—see the mink-lined one of Schiaparelli's on page 77, and Bruyère's quilted one on page 76. Double-breasted reefers are usually fur lined. Alley cat and barnyard rabbit are used for linings. Every house uses astrakhan for entire coats as well as trimming. Galloon braid and sequin encrustations are used on afternoon clothes. No collection showed more than four evening dresses, most of which have long tight sleeves.

Black is again Paris' first love—now that the French no longer need to taunt the Germans with gay colours. All shades of brown from grège to chocolate appear—Paris seems to be expressing her long-denied hunger for chocolate by extensive use of this colour. Red-white-and-blue is popular because it was forbidden during the Occupation. Plaids are everywhere, since they are easier to dye than plain shades when dyes are scarce and irregular.

Hats are coming back to sanity, but are still gay. However, shapeless enormities are out, and the best houses now show definite shapes: round, square, coronet, chéchia, tambourine, beret, flowerpot, bonnet. Wool and fur muffs are practically essential. So is the ubiquitous long-handled umbrella, which acts as a walking stick to prevent wooden clogs from skidding. Women take their shoes off when they come into the house and put on pantouffles, as the clatter of wooden shoes on parquet floors is annoying. Feet hurt because of ill-fitting sabots; knees are bruised from bicycling accidents, heads have sinus or neuralgia from wet hair; skins have dermatitis from the pumice quality of the soap.

Herewith some detailed reports of collections:

BALENCIAGA's collection is uneven. There were huzzahs and boos, but despite the Jekyll-and-Hyde quality, it was entertaining and very good. He champions a renaissance of the female figure: fullness over the stomach, rounded hips, curved *derrière*. Waists are tight and small. Bodices are fitted, sleeves narrow, shoulders rounded. All skirts fall straight, even when gathered or panniered over hips. Necklines are high and simple, often collarless.

Coats are the best feature of the collection. Many feminine redingotes of wool or velvet, single or double-breasted, occasionally with yokes, nearly always collarless, or with a hint of collar. One or two very square box coats are trimmed with large patch pockets. Three coats have very round hips—basque flares at hips.

Very Spanish Victorian are the housecoats *(Continued on page 135)*

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PARIS OPENINGS

(Continued from page 134)

and hostess gowns. One unusual model is a tube of black velvet, curved over tummy, hip, and back, with a princesse waist and pale blue satin yoke embroidered with sequins, long tight sleeves, and gloves to match.

BRUYIERE's collection is noteworthy for its beautiful colourings: dove-grey, café-au-lait, creamy pearl, and warm tan. It is also noteworthy for exquisite workmanship, hand quilting, silver and gold embroidery.

The newest coat is the one shown on page 76. It is of quilted beige wool, with a flare in back giving a flyaway effect. A warm hood is attached, the waist is tightly belted, and it's worn over a slim straight skirt. Another unusual coat is pale grey wool, five-sixths length, with squirrel coachman lapels and cuffs. Hand-quilted is another redingote of paisley printed rayon wool, with coachman lapels of beaver. Two fur blouses are inspired by the short jackets of Allied officers.

A great success of the collection is a trio of wool jersey hostess gowns, like Ionic columns, with narrow Greek frieze embroidery crossing the chest and continuing on the sleeves. One is coral, one aquamarine, one cyclamen.

MAD CARPENTIER was formerly première at Vionnet, and her new small house promises to have a great future. Mad is a couturier who designs for womanly women. Perhaps it is because she works directly on the human figure, moulding and draping her materials as she creates, as does also Alix, whose house is now named Grès. These two designers are not always *dernier cri*, but they are always interesting and alluringly feminine.

In Mad's new collection is an original new idea—the garland line across the chest and front of sleeves, shown in the Bérard drawing of a thick black jacket on page 78. It is reminiscent of a Victorian evening décolletage, and is achieved by a yoke and a pleat. She also runs a pleat from the wrist of a sleeve up to the shoulder and then down to the waist in such a way that it gives a gay 'Ninety shawl effect.

Her coats are roomy but not bulky—the material seems to be hung instead of cut, which gives an attractive softness. There are no severe redingote or trench coats—and for the woman who likes to avoid mannishness nothing could be pleasanter.

MOLYNEUX's new Paris collection shows many severely classic, black tailored suits. Most of them have one-button closings, are cut absolutely slim and straight. They are perfect for the woman who wants to be well dressed and inconspicuous on the street, who wants to wear a suit for ten years.

There are two or three really distinguished ensembles of tweed. One is a loose tan tweed coat lined with fur and worn with an aquamarine sweater. Another is a straight coat of plaid, worn with or without a belt. For country life, there is a straight brown-and-white checked tweed coat with a coachman's collar of caracul, a suit of the same material, and a bright yellow blouse.

PAQUIN: Castillo, the young Spanish designer now heading Paquin, promises *(Continued on page 136)*

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PARIS OPENINGS

(Continued from page 135)

to become one of Paris' leading couturiers. He was at Chanel's for several years in charge of accessories and jewels, and designed for a year at Piguet. His clothes are both practical and flattering—well fitted, perfectly tailored, simple and wearable.

The Allied Armies have influenced much of the collection. A cartridge belt in white, with small gilt cartridges, is worn on a straight grey wool dress. A trench coat is made of green corduroy (see page 80), and a WAC hat with a visor accompanies it.

There are only a few evening dresses, but they are excellent. One of black velvet, very Lorna Doone, has long sleeves, square neck, and full skirt scattered like snowflakes with large single pearl beads.

PATOU's line is straight—both for dresses and coats. Almost all the coats are the mannish overcoat types. Jackets and bodices often have large fur lapels. Galloon braid is used frequently. One of the best suits is the short black box coat with galloon braid running straight up and down the jacket—see page 77.

The shoulder line is still wide but rounded and feminine. The new armholes are deep and supple. Several coat-like dresses have straight lines with a kick-pleat skirt. There are evening dresses in the short, knee length—often trimmed with black paillettes.

ROBERT PIGUET's showroom was completely redecorated for the opening. (See page 79.) The young milliner, Paulette, made all the hats for his collection.

Although Piguet's collection may not influence fashions of the future, it is already very popular and will undoubtedly sell. Skirts are narrow or slightly flared in front. Sleeves are snug. Shoulders are neither squared nor rounded, but still wide. Bodices are closely fitted. And the whole emphasis is put on flared basque fronts, panniered pockets, and aprons.

Piguet's suits are straight and slim with pannier pockets and odd buttons. The dresses have monastically simple bodices with tiny rolled and pointed collars or flat revers that can be buttoned across the chest.

Two or three ball dresses were shown with deep décolletages and shoulder straps. And for what Paris fears will be a bitter winter, brocade dressing-gowns heavily and warmly lined; and a sealskin redingote tightly belted in black suède.

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Vogue's Junior Fashions, shown on pages 106-109, can be found in many shops throughout the country. In the list below, numbers 1 to 5 after the store names indicate the particular clothes available at each of the listed shops.

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Beverly Hills . . . Saks-Fifth Avenue, #1
Los Angeles . . . . Bullock's, #2, #3, #4
San Francisco . City of Paris D. G. Co., #5
H. Liebes & Co., #3, #4

COLORADO

Denver . . Daniels & Fisher Stores Co., #2

DISTRICT OF COLUMBIA

Washington . Julius Garfinckel & Co., #3, #4
Frank R. Jelleff, Inc., #2

FLORIDA

Jacksonville . . . . . Furchgott's, #2

GEORGIA

Atlanta . . . . . J. P. Allen & Co., #2
Davison-Paxon Co., #5
Rich's, Inc., #3, #4

ILLINOIS

Chicago . . . . . Saks-Fifth Avenue, #1
Chas. A. Stevens & Bros., #3, #4
Peoria . . . . . Block & Kuhl Co., #2

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New Orleans . D. H. Holmes Co. Ltd., #3, #4
Gus Mayer Co. Ltd., #5

MARYLAND

Baltimore . Hochschild, Kohn & Co., #2, #5
Hutzler Bros. Co., #1, #3, #4

MASSACHUSETTS

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Jays, Inc., #3, #4
Jordan Marsh Co., #5
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MICHIGAN

Detroit . . Himelhoch Bros. & Co., #3, #4
The J. L. Hudson Co., #2, #5
Saks-Fifth Avenue, #1

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St. Louis
Scruggs-Vandervoort-Barney, Inc., #3, #4

NEW YORK

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Norfolk . The House of Arther Morris, #1, #2, #3, #4, #5
Richmond . . . . . Thalhimers, #2, #5

WASHINGTON

Tacoma . . . . . Rhodes Bros., #2

DESIGNS FOR DRESSMAKING

2373

2361

2312

2333

More views of the sub-sub-sub debutante Vogue Designs for Dressmaking, for young winter wardrobes, shown on pages 100 and 101. Vogue Design No. 2373, blue linen jumper dress with side buttons and cap sleeves, in sizes 2 to 6. To wear with a little jersey. Design No. 2361, velveteen party dress, sizes 4 to 10. "Easy-to-Make." Design No. 2312, double breasted coat, sizes 2 to 6. "Easy-to-Make." Design No. 2333, flannel bathrobe. Sizes 4 to 14. "Easy-to-Make."

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